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# meet the team



## Marie New

Marie is a textiles teacher by day and award winning beader by night!

She's been addicted to beads since the '90s but it was only in 2010 that she moved on to bead-weaving with seed beads and can't get enough of them! See more at:

[www.maztexdesigns.co.uk](http://www.maztexdesigns.co.uk)



## Szidonia Petki

Szidonia is a 41-year-old Romanian, living in Italy. Her beading adventure started

three years ago, by chance. She likes vintage jewellery, mystery books and movies, especially those by Agatha Christie. See more at: [www.byallbeads.com](http://www.byallbeads.com); [www.etsy.com/ByAllBeads](http://www.etsy.com/ByAllBeads)



## Rachel Norris

Rachel has been making jewellery for four and a half years and is a guest

designer for Jewellery Maker TV. In 2011, she was judge's favourite on Paul Martin's Handmade Revolution on BBC2 and her winning design was exhibited in the V&A Museum. She lives in Cornwall and you can see more at [www.facebook.com/RachelNorrisJewelleryDesigner](http://www.facebook.com/RachelNorrisJewelleryDesigner)



## Agnieszka Watts

Agnieszka lives in Illinois, USA and Poland. She

is a bead tutor and teaches workshops at Bead&Button Show and nationally in USA and in Poland. She is fascinated by seed beads and the endless possibilities of designing they offer. See more at [www.agnessee.weebly.com](http://www.agnessee.weebly.com)



## Hortense Thompson

Hortense is a hobby beader who lives in the Netherlands and

enjoys teaching others the joys of beading. Having enjoyed some lovely projects from Hortense, we thought it was time to meet her properly in this interview. See more of her work at [www.beadybeadz.com](http://www.beadybeadz.com)



## Lynda Pearce

Lynda is a British Bead Awards winner in the wirework category in 2012,

2013 and 2014 competitions. This fabulous wirework necklace has been designed just for us to keep alive memories of summer! [www.lyndapearce-designs.com](http://www.lyndapearce-designs.com)



## Anna Lindell

Anna is a Swedish beader who loves mixing techniques and materials into

various things. She works as a full-time designer with her jewellery company Tigerguld and is having the time of her life! See Anna's work at [www.tigerguld.com](http://www.tigerguld.com)



## Katie Dean

Katie is an award-winning bead artist and designer who has published eight

books. She started her beading journey with French Beading and this issue's project is a really easy way for you to also get into this craft. See more of Katie's work at [www.beadflowers.co.uk](http://www.beadflowers.co.uk)



## Vanessa Walilko

Vanessa is a full-time jewellery designer and maker. Her

fabulous chain maille work is astounding. In this issue we are lucky to be sharing one of her lovely necklaces. See more at [www.kalibutterfly.com](http://www.kalibutterfly.com)



## Donna McKean Smith

Donna is owner of Riverside beads and she has a great

passion for designing new pieces. In this issue we have a gorgeous 'fast fashion' necklace made with simple techniques, using Sparkle Spacer beads. Supplies can be purchased at [www.riversidebeads.co.uk](http://www.riversidebeads.co.uk)



## Julie Ashford

Julie has written several popular beading books and is the main kit designer

at Spellbound. Her gorgeous New England necklace is a real celebration of the season. See more of her work at [www.spellboundbead.co.uk](http://www.spellboundbead.co.uk)



## Donna Sanders

Donna is a Mum, bead weaver, embroiderer and polymer artist. She

works from home, supervised by her cat. Donna's project uses filigree shapes and simple bead embroidery to create stunning earrings See more at [www.etsy.com/shop/BeadyNotions](http://www.etsy.com/shop/BeadyNotions)



## Vicky Roberts

Vicky is a talented beader who has successfully taken part in Battle of

the Beadsmith and won other competitions, including the British Bead Awards. This year she is a finalist in Bead Dreams. She owns and runs the Bead Shop Liverpool. See more at: [www.thebeadshopliverpool.co.uk](http://www.thebeadshopliverpool.co.uk)



## Jo Barclay Loggie

Jo is Manager, Designer & Tutor at Spoilt Rotten Beads.

She has been making jewellery for many years and specialises in wirework and beadwork designs. In her spare time she also runs her own successful bridal jewellery company. [www.spoiltrottenbeads.co.uk](http://www.spoiltrottenbeads.co.uk)



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welcome



## Big Bead Show



With the Big Bead Show just around the corner, I'm bringing you another issue packed with projects to whet your appetite for the show. We are celebrating the work of some of our past British Bead Award winners. You can enjoy a fabulous wirework necklace from Lynda Pearce that should bring back memories of your summer holidays! Marie New has created a gorgeous sparkly pendant that may just tempt you to try out some new beads. You can find projects from some of your favourite bead shops as well and they will have kits on sale at the show. We are also announcing our full list of workshops for this October's show. One of our special guest tutors, Anna Lindell, who will be flying in from Sweden, is also whetting your appetite with her cute beaded animal project. It's just perfect for the Autumn days ahead, as you'll see! We also have the results of the Great British Bead Off contest, so see if your favourite managed to win. Whether you're still managing to find some sunshine in which to bead, or perhaps starting to feel those nights draw in, I hope you will find plenty to inspire in this issue. The whole Bead and Jewellery team is waiting to welcome you back to another fabulous day of beading at Sandown Park on 17th October, so start making your plans now. Happy beading!



Katie

Katie Dean

editor@beadmagazine.co.uk



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& JEWELLERY

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**ashdown**



# BEAD stash

Look out for these innovative new products from some of your favourite retailers and suppliers



## Spooky!

Spellbound have a brand new range of bead kits perfect for Hallowe'en. They include Ivan the Bat Bauble, priced at £8.95, Igor the Spider Bauble at £11.95, Belfry necklace for £9.95 and Bat earrings for £4.95. The kits are available from their website, [www.spellboundbead.co.uk](http://www.spellboundbead.co.uk), or you can order by phone on 01543 417650. Also, look out for them on the Spellbound stall at the Big Bead Show.



## Twice the fun!

Stitchncraft has just taken delivery of some new MiniDuo® beads. For those of you who have never used these beads before, they are a new two hole product, sized 2x4mm. These are a precisely shaped and processed glass seed bead with guaranteed size and dimensional stability. Each bead has the same shape and size. The MiniDuos are sold in 2" tubes, with approximately 150 beads in a tube, priced from £1.70 per tube. So pop on over to the Stitchncraft website to check them out, [www.stitchncraft.co.uk](http://www.stitchncraft.co.uk), call 01747 830666, or look out for them on the stand at the Big bead Show.



## Lose yourself in Lunasoft

The mesmerizing texture of Lunasoft cabochons have been a draw for many beaderns. The Old Bicycle Shop has just announced that they now have six different shapes and sizes. Round 12mm Cabochons cost 60p each, square 17mm Cabochons for £1.20 each, round 18mm Cabochons for £1.20 each, square 22mm Cabochons for £1.40 each, round 24mm Cabochons for £1.40 each and oval 15x18mm Cabochons for £1.40. Also new in are the 30mm round Cabochons at £1.90 each. Find these beauties at [www.oldbicycleshop.co.uk](http://www.oldbicycleshop.co.uk).



## New buttons

CJ Beaders have Sabine Lippert's new button bead design available to buy. These beads come in a range of colours and are 4mm in size. You can buy a pack of 50 from £1.72. Wholesale pack prices are also available.





## Bargain bracelets

Riverside Beads have introduced a new wrap round bracelet kit. It makes three leather bracelets and includes full instructions. It is available in three colours (Misty Mountain shown). Currently the kits are available at a special introductory price of £10, so don't miss out on your chance to buy one. Visit [www.riversidebeads.co.uk](http://www.riversidebeads.co.uk) or call 01778 346810.

## An angelic treat

Gloria the Angel is the latest pattern in the ThreadABead Christmas character bauble ornament series. Beaded in bright pink fuchsia, she is a cheery little lady – she would love to hang on your Christmas tree this year! Gloria has a 4mm sparkly Swarovski nose and blue eyes with a golden halo and white wings. Colour coordinated silver lined delicas make up her bauble dress. Here they have used a lovely 3cm fuchsia pink bauble, but they stock many other different coloured baubles. How about blue, red, white, silver or even gold? The Angel should take about 3-4 hours to bead and uses Circular Peyote. Knowledge of the technique is helpful, but detailed instructions are given. The pattern has 78 step-by-step full colour photo instructions over 28 pages and is priced at just £5.50. Available from [www.threadabead.co.uk](http://www.threadabead.co.uk).



## The ripple effect

Add texture and interest to your beading designs with the Preciosa Glass Ripple Beads. With the appearance of motion from the undulating curves causing a ripple of light to pass over the metallic-coloured surface, these beads will create a real stir. They are perfect for stringing, bead embroidery or anything else you care to try! Available from Fire Mountain Gems, [www.firemountaingems.com](http://www.firemountaingems.com)

## New at CJ Beaders

CJ Beaders are proud to announce that they have a brand new website. They have designed it to help meet demand for larger bags of Miyuki beads and findings, so you should find even more choice for all your beading needs. More items are being added all the time, so do keep checking back. The web address is [www.cjbeaders.com](http://www.cjbeaders.com).

You can also look out for this new 486-90 Degree Bent Nose Plier. Chainmaille artists will especially love this as the 90 degree bent nose allows for picking up even the smallest jump rings. You can then transition very easily to an open/close of the ring, all whilst keeping the wrist in a natural position. These have been ergonomically designed using soft Xuro-Rubber hand grips and an internal return spring for added precision and comfort. Priced at £19.95, you can find the pliers at [www.cjbeaders.com](http://www.cjbeaders.com).





## BEADWORK



Designed by  
Julie Ashford



# New England NECKLACE

## BEADstore

- 12g frost metallic bronze size 10 seed beads (A)
- 3g opaque brick red AB size 10 seed beads (B)
- 3g metallic copper size 10 seed beads (C)
- 3g chalk olive size 10 seed beads (D)
- 3g metallic gold size 10 seed beads (E)
- 6g silver lined frost green AB size 10 seed beads (F)
- Twelve 10x5mm antique copper oat bead (G)
- Five 10x5mm gold plated oat bead (H)
- Eight 8x4mm antique copper oat bead (J)
- 3g frost metallic bronze size 8 seed beads (K)
- Three 4mm California Gold fire polished faceted beads (L)
- Four 6mm bronze faceted crystal rounds (M)

## TOOLbox

- A reel of ash size D beading thread
- One size 10 beading needle
- Scissors

An October necklace inspired by the spectacular trees that turn New England into a kaleidoscope of bronze, red, gold and copper at this time of year.

The necklace is made in four stages. The leaves at the front are made first, followed by a shaped herringbone rope with fancy terminals. This rope will support the leaves which are stitched into place in the third stage. The stranded side straps are added to complete the design.

**Step 1:** The Leaf – Prepare the needle with 1.5m of single thread and tie a keeper bead 15cm from the end. Thread on 1(G) and 8(B). Pass the needle through the (G) bead to make a strap of 8(B) to the side. Repeat to add a second strap of 8(B). Thread on 3(B) and pass back through the (G) bead in the opposite direction to make a point at the end. Pass the needle through all of the (B) beads around the edge of the (G) bead to complete the frame. See figure 1.

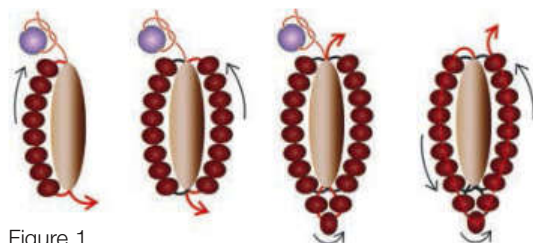


Figure 1.

**Step 2:** Thread on 2(B), 1(G) and 3(B). Pass the needle up through the top 3(B) on this side of the first frame, through the 2(B) just added and the new (G) bead to complete a strap of 8(B). Complete the frame as before with an 8(B) strap, a 3(B) point and pass through all the (B) beads to emerge at the top of the last 8(B) strap. See figure 2.

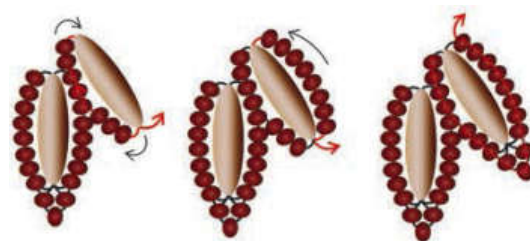


Figure 2.

**Step 3:** Thread on 1(B), 1(G) and 4(B). Pass the needle up through the top 3(B) of the previous frame, the 1(B) just added and the new (G) bead. See figure 3.

Complete the frame around this new (G) as before, finishing with the needle emerging from the top bead of the last 8(B) strap made (as in step 2).



Figure 3.

## time&money

Make in 5 hours. Cost under £12







*Crunchy leaves, misty mornings and  
hot tea after a brisk walk of course.*

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co.uk](http://www.spellboundbead.co.uk)  
tel 01543 417650



**Step 4:** Referring to Figure 4 (showing the new (B) beads in green) thread on 2(B) and pass through the (B) bead at the top of the next strap down. Thread on 1(B) and pass through all the (B) beads of the first frame to emerge at the top of the first strap. See figure 4.



Figure 4.

**Step 5:** Repeat from step 2-4 to add two (G) beads to this side of the motif making a symmetrical leaf. Finish with the needle emerging from the (B) bead at the very tip of the first (G) bead. See figure 5.

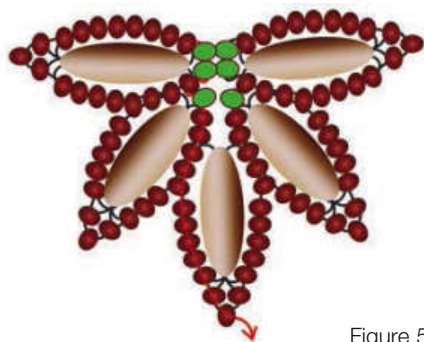


Figure 5.

**Step 6:** Thread on 3(C). Pass through the (B) bead at the tip and the new 3(C). Thread on 2(C) and square stitch to the next (B) bead along. See figure 6.



Figure 6.

**Step 7:** Repeat to add 1(C) to each of the following 4(B) beads. Skip across the next 2(B) beads and square stitch 1(C) to the next (B) bead along. See figure 7.



Figure 7.

**Step 8:** Add two more single (C) bead square stitches to the next 2(B). Thread on 3(C) and square stitch to the (B) bead at the tip of the (G) bead. Continue to work around the (B) bead frame adding single (C) bead stitches to the next 6(B); skip 2(B) and add two single (C) beads to the next 2(B). Add a 2(C) stitch to the next (B); a 3(C) stitch to the (C) bead at the next point, a 2(C) stitch, three single (C) stitches and a 2(C) stitch. Thread on 1(C) and pass through the last 2(B) beads on this side of the motif. Work the needle through to the tip. See Figure 8. Repeat to add a (C) bead edge to the other side of the motif.

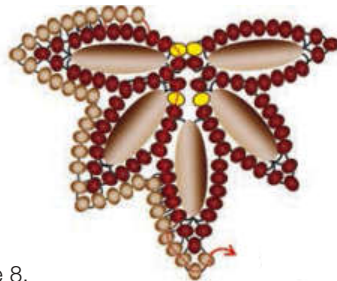
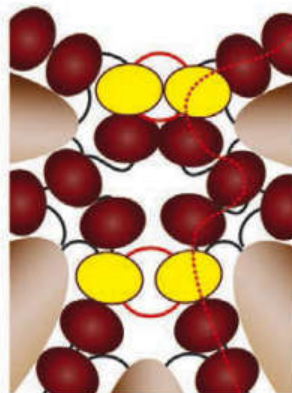


Figure 8.

**Step 9:** Referring to figures 8 and 9, square stitch together the two pairs of beads shown in yellow, to link the two sides of the motif. Remove the needle.

Figure 9.



## DESIGNnote

- Substitute the metal ovals for crystals and the seed beads for winter white and black for a stunning grand necklace.

**Step 10:** Remove the keeper bead and attach the needle to this end. Thread on 1(B) and 5(A). Square stitch the last (A) bead to both of the top yellow beads on figure 9 to create the central vein. Reposition the needle and repeat to add a vein to the other side of the motif. See figure 10.

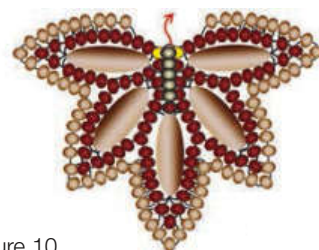


Figure 10.

**Step 11:** Repeat from step 1 to make one leaf with (H) beads, use (D) beads for the first row and (E) beads for the outer row. Make the vein in (A) beads. Make a third leaf with (G) beads and both rows in (F) beads – again make the vein in (A) beads.

**Step 12:** The Herringbone Stitch Rope. This is a 4-bead rope with 3(A) and 1(K) on each row. Prepare the needle as before and thread on 2(A), 1(K) and 1(A). Pass the needle through the first (A) to make a ring. Thread on 2(A). Pass through the next (A) bead from the first row to pull the new beads into a chevron between the first 2(A). Pass through the next bead around (the (K) bead) and thread on 1(K) and 1(A). Pass through the next (A) bead to make a second chevron. Reposition the needle ready for the next row through the first (A) of the previous row and the first (A) of this row. See figure 11.

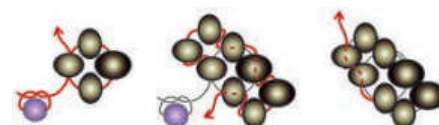


Figure 11.



**Step 13 :** Thread on 2(A) for the first stitch of the new row. Make the stitch as in step 12. Pass through the (K) from the previous row and thread on 1(K) and 1(A). Make the stitch and reposition the needle ready for the next row. See figure 12. Pull firmly to close up the two sides of the rope.

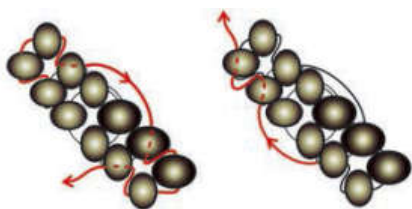
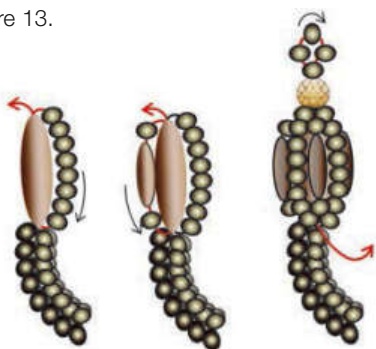


Figure 12.

**Step 14:** Repeat step 13 until you have 79 rows in total. The rope will curve slightly due to the (K) beads stacking up along one 'corner' of the rope. The curve now needs to be exaggerated. Make a double stitch to lock the thread after the last stitch. Now pass the needle through all the (A) beads of the corner diagonally opposite the (K) stack of the herringbone rope (79(A) beads) to emerge at the keeper bead. Pull very firmly. Make a double stitch to lock the tension into the thread.

**Step 15:** Thread on 1(G) and 8(A). Pass through the (G) bead to make an 8(A) strap to the side. Thread on 1(A), 1(J) and 1(A). Pass through the (G) bead to make a second strap. Repeat the last two stitches 3 times to make alternating straps around the (G) bead. Thread on 1(L) and 4(A). Pass the needle back down the first 1(A) of the 4(A) and the following 1(L) and 1(G) to complete the fancy terminal for the rope. See figure 13.

Figure 13.



**Step 16:** Pass the needle through the tight corner row of the rope again to the opposite end and make a matching terminal as in step 15. Referring to figure 14, lay the rope down with a central loop 22-25mm across and 30mm long with the terminals equal and pointing upwards away from the loop. The (K) beads should naturally curve around the outer edge of the rope profile. Make a few stitches to secure the loop.



Figure 14.

**Step 17:** Assemble the Design - Attach the needle to a thread end on the first leaf and reposition to emerge from the top of the vein. Thread on 3(A) and stitch to the (K) bead at the lowest point of the loop. See figure 15. Square stitch the top of the leaf to the loop beads where they touch.



Figure 15.

**Step 18:** Position the (D) bead leaf to the right and the (F) bead leaf to the left so it overlaps the previous two leaves. Stitch these two leaves into place extending the vein on the (F) bead leaf to run into the herringbone rope. Finish off the remaining thread ends.

**Step 19:** The Side Straps – Divide the remaining (A) beads into three piles. Mix a pinch of (B) into the first pile, (D) into the second and (F) into the third - one pile for each strand of the side straps. Prepare the needle



and thread on 1(M). Pass the needle through the (A) bead at the top of a rope terminal and back through the (M) bead.

**Step 20:** Thread on sufficient of the first strand beads (A+B) to reach the centre back length. Thread on 1(M), 3 strap beads, 1(M) and 4 strap beads. Leaving aside the last three beads to anchor the strand, pass back through the remaining beads just added to create the bead tag. See figure 16.

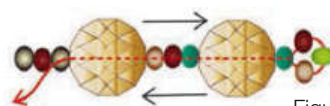


Figure 16.

**Step 21:** Thread on the same length of pile A+D to make the second strand. Pass through the (M) bead at the front of the strap, the (A) at the terminal tip and back up through the (M) bead ready to add the final strand of the strap. See figure 17. Add this strap from the A+F pile. Reinforce the strands with a second pass of the needle and finish off the thread ends.

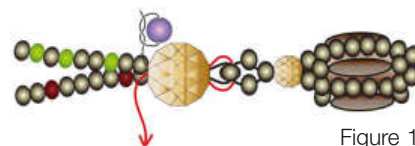


Figure 17.

**Step 22:** Repeat to add the other side strap adding 1(L) and a 17(A) loop at the end to form the other part of the clasp. See figure 18.

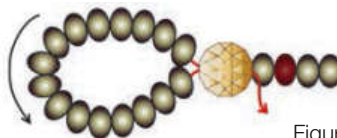


Figure 18.

**SEEMORE**

Website: [www.spellboundbead.co.uk](http://www.spellboundbead.co.uk)





Designed by  
Donna Sanders



# filigree fancy EARRINGS

## BEADstore

- 2 x Filigree shapes
- 6 x 3mm glass pearls – colour 1 – (A)
- 4 x 3mm glass pearls – colour 2 – (B)
- 2 x 4mm pearls – colour 3 – (C)
- Size 15/0 seed beads – colour 1 – (D)
- Size 15/0 seed beads – colour 2 – (E)
- Nicole's Bead Backing
- Ultrasuede
- Pair of ear wires to match the filigree shapes

## TOOLbox

- Beading needle
- Beading thread
- E6000 glue or similar
- Piece of card
- Scissors

## SUPPLYshop

- Filigree shapes from Spoilt Rotten Beads ([www.spoiltrotten.co.uk](http://www.spoiltrotten.co.uk))
- Glass pearls from Jilly Beads ([www.jillybeads.co.uk](http://www.jillybeads.co.uk))
- Seed beads from various suppliers
- Nicole's Bead Backing from Jencel ([www.jencel.co.uk](http://www.jencel.co.uk))

These quick and easy earrings take just a few beads so are ideal for using up leftovers from another project.

**Step 1:** Thread your needle with a comfortable length of thread and tie a knot in one end. Stitch one of the filigree shapes onto the Nicole's Bead Backing (NBB) in the places marked with a red dot. See figure 1.



Figure 1.

**Step 2:** Bring the needle up through the backing at the side of the filigree and stitch the first (A) bead in place as shown in figure 2. Repeat the stitch a few times to make sure it is secure.



Figure 2.

**Step 3:** Stitch a (B) bead in place as shown in figure 3.



Figure 3.

**Step 4:** Repeat Steps 2 and 3 to add pearls on the opposite side of the filigree. See figure 4.



Figure 4.

**Step 5:** You will now work in beaded backstitch. Bring the needle up at the side of an (A) bead and pick up 2(D). Lay them around the side of the A bead and go back through the NBB where they end. See figure 5.



Figure 5.



### DESIGNnote

- Use different filigree shapes or swap the pearls for crystals for a different look.



**time&money**

Make in a couple of hours  
and for less than £5.

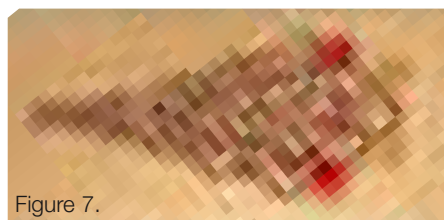




**Step 6:** Bring your needle up between the 2 (D) beads and go through the second one again. See figure 6.



**Step 7:** Pick up 2(D) and repeat Steps 5 and 6. Continue to add beads in beaded backstitch around the (A) bead then pass through all the (D) beads again to neaten the row. See figure 7.



**Step 8:** Add a row of beaded backstitch around the other pearls in the same way. See figure 8.



**Step 9:** Stitch a (C) bead in place at the base of the filigree, in the corner made by the (D) beads. See figure 9.



**Step 10:** Add a row of beaded backstitch around the (C) bead. See figure 10.



**Step 11:** Add a row of beaded backstitch using (E) beads in the spaces of the filigree as shown in figure 11.



**Step 12:** Stitch 1(E) in each of the tiny holes in the filigree as shown in figure 12.



**Step 13:** Add rows of beaded backstitch using (D) beads in the spaces as shown in figure 13.



**Step 14:** Stitch 1(A) over the loop at the top of the filigree. Go through it a couple of times to make sure it is secure. See figure 14.



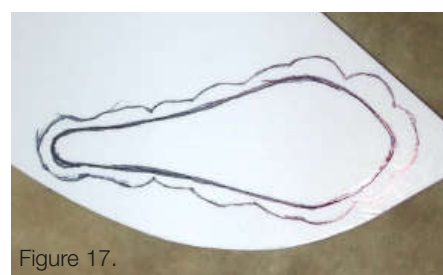
**Step 15:** Add a row of beaded backstitch, using (D) beads, around the top of the filigree and the (A) bead. Finish off the thread end. See figure 15.



**Step 16:** Carefully trim around the edge of the beadwork as shown in figure 16.



**Step 17:** Place the earring on a piece of card and draw round the edge, then draw a second shape about 2mm inside this line. See figure 17.



## TOPTip

- Make a knot on the back of your work after stitching each section of beads for extra security.
- Colour the filigree to match your beads using embossing powders or alcohol inks.
- Turn the filigree upside down and add a dangle to the point for a pretty pendant.





**Step 18:** Cut out the card using the inside line and glue it to the back of the earring. Leave to dry. See figure 18.

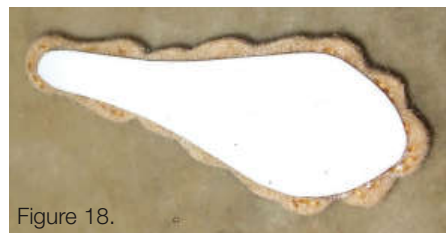


Figure 18.

**Step 19:** Spread a layer of glue on the back of the card and stick it onto the ultrasuede. Trim the ultrasuede just slightly bigger than the bead backing. Leave to dry. See figure 19.



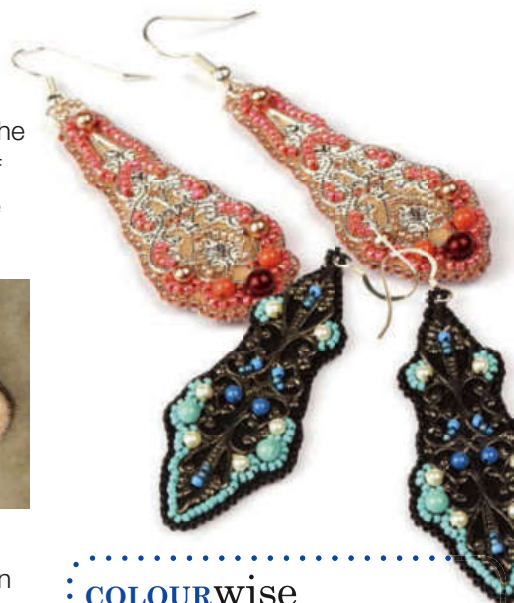
Figure 19.

**Step 20:** With a new length of thread, tie a knot close to the end and bring the needle through the backing about 1mm away from the edge, sandwiching the knotted thread in between the backing and ultrasuede.

**Step 21:** Now you will create a brick stitch edging. Pick up 2(E) and go through the ultrasuede and the backing two beads width away. Pass through the second bead, moving in the opposite direction and pull the two beads into place to sit on the edge of the backing with their holes facing outwards. See figure 20.



Figure 20.



### COLOURwise

- You can make these earrings in any colours you choose.

**Step 22:** Pick up 1(E), go through the ultrasuede and backing one bead's width away from the second edge bead and then pass back up through this new bead. Pull it to sit alongside the previous beads. Repeat all the way around the edge. See figure 21.



Figure 21.

**Step 23:** Work through to exit an edge bead at the top of the earring. Pick up 5(E) (or more if you need to) and an earwire, making sure that the earwire is facing the right way. Go down through the edge bead next to the one you were exiting (or the bead you exited if there is just one at the top). Retrace the thread path to strengthen the loop and finish off the thread. See figure 22.



Figure 22.

**Step 24:** Repeat Steps 1-23 to make a second earring.

### "Inspiration"

- I have a box full of filigree shapes and have been experimenting with adding beads to them for a while, then I found some that were perfectly shaped and the right size for earrings and, having used those up, I searched around for something similar and found these shapes at Spoilt Rotten Beads. The actual earring design is influenced by the shape of the filigree you use, so once you have learned the techniques, you can start creating your own variations.

### SEEMORE

Website: [www.etsy.com/shop/BeadyNotions](http://www.etsy.com/shop/BeadyNotions)



# BEADYFAIRS

## North East Autumn Bead Fair

Holiday Inn, Great North Road, Seaton Burn,  
Newcastle Upon Tyne NE13 6BP

Sunday 20th September 2015

10am to 4pm - Admission £3

under 16's free when accompanied by an adult

See website for exhibitor list

Workshops • Free Parking • Refreshments

For more information follow us



### Future Diary Dates

Cheshire Autumn Bead Fair

Sunday 1st November 2015

[www.beadyfairs.co.uk](http://www.beadyfairs.co.uk)

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# Take a class to inspire you

**L**earn the techniques to make stunning jewellery at the Big Bead Show at Sandown Park, Esher on October 17th. We have a wide range of workshops running throughout the day, to suit all abilities. Our expert tutors will guide you through all the steps needed to create a fabulous piece of jewellery. All tools and materials are supplied. Choose the course that's right for you and book online in advance for pre-event prices. Some limited spaces may be available on the day.



## Three hour mini master- class:

**Gemma Crow - Woven**

### Wishes Bangle

You will use wire to create both structure and decoration. We will examine the strengths and limitations of this wonderful medium and learn how to work and manipulate the wire to get the best results. The finished bangle will incorporate a beautiful gemstone star and clasp.

*Sponsored by Jewellery Maker*

## One hour taster classes:

**Allison Tarry - Butterfly pendant**

• A beginners workshop to wirework pendants. During this class you will learn how to condition and manipulate wire, add a 5 wire weave, secure different elements together and embellish your piece with gemstones. You will create a beautiful butterfly



fly pendant to attach to a chain and wear either at the front or for the more daring at the back with a low cut gown.

*Sponsored by Beads Direct*

**Anna Lindell - Beaded 3D Turtle**

• Learn how to make beaded animals in



3D! You will start beading a little turtle using seed beads and metal wire, learn

how to read patterns and work with the metal wire, and we will also cover how to add protruding parts such as legs, ears and tail.

*Sponsored by Tigerguld*



**Julie Ashford -**

### Christmas Tassel

• Making stars from seed beads and bugles is easy enough for a beginner and very satisfying to do. You'll make a decoration for the Christmas tree or a beautiful present for a special friend. Julie will take you step-by-step through mak-

ing the two different sizes of stars and bringing them together to make this fabulous sparkly tassel.

*Sponsored by Spellbound*

**Julie Holt - Shaggy Loops Chain**

• Experience the ancient art of Chain- maille with this taster session, during which you will make a piece of Shaggy Loops chain under the expert tuition of Julie Holt. This gorgeous weave makes a colourful, pretty chain that is great for bracelets, necklaces and even earrings!

*Sponsored by Surrey Jewellery School*



**Julie Holt - Efc colour Enamels**

• Unleash your inner creative with Efc colour Enamels – the amazing low temperature enamelling system that doesn't require a kiln and that can be used on a wide variety of materials including metal, glass, wood, porcelain, card, and ceramics, to name just a few!

*Sponsored by Surrey Jewellery School*



**Kleshna Handel - Scaleable Beaded Baubles**

• Kleshna has created an amazing geometric 12 sided beaded ball. You'll learn how to make these flexible beaded balls, how to integrate them into your repertoire of makes in order to create





anything from a Christmas tree bauble, to an exquisite set of components to make an incredible bracelet or necklace with.

*Sponsored by Kleshna*

### Kleshna Handel - Snowflake Bracelet

- Christmas is coming, and with it comes the opportunity to wear something intricate and fun to make, and exquisite to wear. Kleshna's Snowflake bracelet is especially created for the festive season.

With beautiful bi-cones and chatons it will teach you how to make multiples and link one stitch to create a pretty ornate and infinitely wearable bracelet.

*Sponsored by Kleshna*

### Justine Gage - Pellet Bead Flower

- Ever wondered how to finish off that lovely bracelet that you just made? With it's own Daisy Button of course! Pellet beads quickly and securely capture a swarovski chaton using a simple all new technique.

*Sponsored by Beads Direct*

### Justine Gage - Paisley Pinwheel

- Do something different with these new versatile duo beads! This easy pendant is quickly made using my all new "Windows and Arches" technique. Duo

beads seem to spin around the sparkly centre of Swarovski bicones. Suitable for beginners.

*Sponsored by Beads Direct*

### Tracy Clegg - Lacy Necklace

- Learn this beautiful netting technique to create a gorgeous lacy effect collar. Using a combination of seed beads you will start with the clasp, and build your collar

as you go, adding fire-polished beads for sparkle. Very addictive and you will want to make lots of them in different colours!

*Sponsored by Tracy Clegg*

### Tracy Clegg - Bemberry

- During this class you will learn the basics of bead embroidery, capturing the cabochon to start with and building up your piece row-by-row. You will also have some tips on how to inject shaped beads into your work. Techniques covered are bead embroidery and peyote stitch.

*Sponsored by Beads Direct*

### Patty McCourt - Elegant Quad Earrings

- This is your chance to work with the new gorgeous QUAD beads! Patty will teach you how to make these beautiful earrings using QUAD beads and peyote stitch in the round and embellishing.

*Sponsored by BeadbyBead*

### Jane Marie Griffin - Chevron Braid Bracelet

- If you have ever wanted to have a go at Bead Needle Weaving and didn't know where to start, this is your opportunity to make a pretty bracelet using this very versatile and simple stitch. Suitable for beginners and intermediate beaders.

*Sponsored by Southampton Bead Shop*

### Donna McKean Smith - Popper Macrame

- Learn the art of macrame working from a double sided charm base and using Riverside's new interchangeable poppers. Donna will also be teaching some useful extra hints and techniques along the way to create that extra special piece.

*Sponsored by Riverside Beads*

### Donna McKean Smith - Crystal Stardust Bracelet

- Great new technique. Miracle Mesh working with Riverside's stardust mesh to create an on trend bracelet filled with faceted beads. Also creating an angel charm using Riv-



erside's popular sparkle spacers.

*Sponsored by Riverside Beads*

### Lynda Pearce - Beaded Ball necklace

- This pretty beaded feature bead makes an attractive centre piece for a necklace or even a bold pair of decorative earrings! Add a charm or dangle of your choice to make the piece your own.

*Sponsored by Charming Beads*



### Lynda Pearce - Woven bracelet

- Simple but effective, figure eight stitch is fun and easy to learn, but offers infinite design possibilities. Participants will learn to hand weave this multi-row bracelet design with distinctive diamond pattern.

*Sponsored by Charming Beads*



### Bonnie McGough - Polymer Clay

- A lovely technique is the bases for making a pendant and beads. This very rewarding technique has a very wide use and is a must for any bead maker. A workshop not to be missed.

*Sponsored by Staedtler*



### Bonnie McGough - Beads making fun

- Learning with the enthusiastic tutor Bonnie McGough, students will be making focal and various shape beads. The techniques shown will enable students to produce very individual and exciting beads.

*Sponsored by Staedtler*



**Mini Masterclasses:** 3 hours. £40 when purchased in advance.

**Taster workshops:** 1 hour. £13 in advance, unless otherwise stated. For workshop booking, times and more information please visit the website [www.thebigbeadshow.co.uk](http://www.thebigbeadshow.co.uk) or call 01903 884988. Places book up fast so advance booking is recommended.



Hortense  
Thompson

# Beading *dreams*

Hortense Thompson has designed some wonderful projects for us in recent issues, so we wanted to let you know a little more about her work.

**H**ortense showed me an interview that was published in a Dutch magazine, 'Connections' (March 2014) in which she shared the story of how she started beading. Like a lot of us, beads discovered her by accident. She and a friend had stopped off in a shop and she was drawn to a little bag of beads in a corner of the shop. She had no idea what to do with them, but just had to buy them. When she got them home, she began researching beads and beading online and was fascinated by the incredible variety of projects she found, covering everything from jewellery to sculptural work. She knew she just had to learn how to bead, so carried out extensive research online into materials and tools, bought some supplies and patterns and spent a while making beadwork from these patterns. Eventually she reached a point where she felt able to start creating her own designs, but that original bag of beads still remains unused – once she started researching, she discovered that they

were too uneven in size to be useful. Maybe one day they will find their way into a project!

## **Hortense, can you start by telling us a bit about your background and your life today?**

I was born and raised in Clarendon, Jamaica. In the 1980's my family emigrated to the U.S.A. where I lived for 11 years. I attended college in the United States. In 1998 I met a Dutch man and emigrated to The Netherlands.

I now live in The Netherlands with my husband and two sons. I work fulltime as a Software Support Specialist for a healthcare organization. At the age of 15 I became interested in databases and computer programming. I earned a bachelor's degree in Information Systems and at the age of 20 I got my first job in IT. I have been working in that field ever since.

**Above right:** Hortense hard at work

**Below left and below:** Hortense's Workspace



Jewellery making is my primary hobby. I like to make something every chance I get. I also enjoy reading and watching football.

## **Can you tell us a little bit about your beadwork?**

I have taught myself most of the popular beading stitches but I prefer to use netting and right angle weave. I like to try and combine different stitches. I prefer to work with seed beads because they are more readily available and are quite suitable for experiments. Additionally, most seed beads are affordable. The new beads, especially the two holed beads, are – in my opinion – a wee bit overpriced and there are far too many being released at the same time. Seed beads have been around for a long time and, in my opinion, will outlive many of the new bead designs.

## **Where do you get ideas for your work?**

The ideas come from a variety of sources. Sometimes I just focus on a specific type of bead and imagine what it would be like if it were used to make a specific shape. Other times I pick a stitch and some beads and just play with them until it turns into something useful. Sometimes good designs arise, sometimes not.

I like to design jewellery that isn't 'fussy'. I do not like to overdress a design. When I use shaped beads I like



to use beads to 'promote' themselves. I also prefer to design pieces which are timeless.

**We have been very pleased to have you as a regular contributor to Bead and Jewellery Magazine over the past year, but has your work also been published elsewhere?**

I have had three booklets published: 'Net Weave', 'Weaving Delight' and 'Glamorous Weaving'. These booklets were published here in The Netherlands and are sold worldwide. In addition to publishing in Bead & Jewellery Magazine, my work has also been published in Beadwork magazine.

**Do you sell your finished work at all?**

I rarely sell my jewellery. Most of what I make I give to family and friends; some of it ends up in the recycle bin. The pieces from my booklets were sold by a friend in Sweden.

**Which pieces of work are you most proud of?**

Over the years I have made several pieces of which I am quite proud. This includes the Tumbling Tetrahedra bracelet and the Barbie dresses (featured in Bead & Jewellery issues 62 and 63 respectively). However, I am most proud of the facet and pearl bracelet which was featured on the cover of Bead & Jewellery magazine (issue 59).

**I know you also teach, so can you tell us a little bit about that?**

I have been teaching jewellery classes – on and off – at neighbourhood centres for about two years. After years of practising and beading by myself I vowed to share my knowledge with every interested party. I wanted to help others discover the joys of beading. I organise the classes myself. I pick the projects, write the instructions, provide the material and conduct the classes. I really enjoy teaching because every student is a different character – they each have a story to tell and they all work at different paces. I especially enjoy working with retirees.



Since 2015 I have been teaching classes at Connect International in Groningen. Connect International provides information to foreigners in the North of the Netherlands. I enjoy working at Connect. It's a great way to meet people from all over the world.

**You mentioned that beading is just a hobby for you, but do you have a dedicated workspace for it and do you use any special tools to help you?**

I do, but I prefer to work at the kitchen table. I prefer to bead during the daytime and the lighting in this room is a lot better than my work area.

I use Corel Draw to create all my patterns – whether it is peyote or netting. I generally draw everything first by hand and then I finalise it on the computer.

**Do you have any goals related to the beading that you would like to see become a reality with the next five years?**

My goals are to (1) update my website (2) publish a bead book (3) attend the Big Bead Show – though not necessarily in that order!

I haven't had much time to keep my website up to date. I really hope to get it done during the upcoming summer vacation.

My biggest dream is to publish a book containing a variety of beginner/intermediate designs. I am in the process of sorting all the unpublished designs and categorising them. Some of the pieces will be redesigned using some of the newer beads, where possible. I would also love to at-



**Around the page:** Bracelets, bangles and rings from Hortense's collection.

tend the Big Bead Show. I think it is a fantastic place to meet others who share in this creative art.


**Moving away from the beads again, what have been your biggest personal challenges?**

My biggest personal challenge was learning the Dutch language. Even though The Netherlands is multilingual and most people also speak English, foreigners are expected to learn Dutch as well. Learning the language proved quite a challenge. Not being afraid to speak it was another big hurdle I had to cross. Luckily I could practise with my family. Although my Dutch isn't perfect I am still proud to say that I now have a second language.

**Finally, we always like to finish by asking our artists if they have any advice to pass on to our readers.**

**What would yours be?**

Anyone who designs jewellery, especially beginners, should not be afraid to share their work. So often talented individuals hesitate to share their creations for fear of receiving a negative critique. To all beaders I say be proud of whatever you make. One man's trash is another man's treasure.

Thank you Hortense – that is excellent advice! It has been great to find out more about you and we hope to be welcoming you to the Big Bead Show in the very near future. 

**SEEMORE**

Website: [www.beadybeadz.com](http://www.beadybeadz.com)





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Designed by  
Marie New



# Delightful Swarovski PENDANT

Create this show-stopping pendant for instant bling!

## BEADstore

- 28 x 4MM Czech Druk beads (A)
- 14 x 2 Hole Czechmate Crescent beads (B)
- 2mm Czech round pearl beads (C)
- 46 x Superduos (D)
- Size 15/0 Czech Charlottes (E)
- 2mm Swarovski 5000 round crystal beads (F)
- 2 Hole Czechmate Lentils (G)
- 17 x 6mm Swarovski Bicones (H)
- Size 11/0 seed beads (I)
- 1 x 1201 Swarovski Crown Stone

## TOOLbox

- Size 12/0 & 13/0 beading needle
- Fireline
- Scissors/line cutter
- Jewellery cord and magnetic twist clasp

## time&money

Approximate cost £20. Make in a weekend!



### Crystal Bezel instructions:

**Step 1:** Pick up 1(A), 1(B) 14 times. As you are passing through the crescent beads, make sure you check which hole you are passing through – your crescents should all face the same way. Tie the two ends of thread together so your beads form a tight ring. See figure 1.



Figure 1.

**Step 2:** Step up through the outer hole in one of the crescent beads. Make sure that you are now holding the beads with the crescent curve the way up as shown in figure 2.

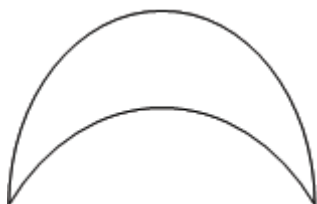


Figure 2.

**Step 3:** Pick up 1(D), 1(C), 1(D). Pass through the outer hole of next (B) bead. Repeat this around ring. See figure 3.



Figure 3.

**Step 4:** Step up through 1(C) and the first hole in 1(B). \* Switch to a size 13/0 needle when using Czech 15/0s. Pick up 1(E), 1(F), 1(E) and pass through the first hole in the next (B). Repeat from \* around the ring.

## SUPPLYshop

- Druks, pearls and size 15 Charlottes came from The Old Bicycle Shop, [www.oldbicycleshop.co.uk](http://www.oldbicycleshop.co.uk)
- Swarovski crown stone available from The Bead Shop Nottingham, [www.mailorder-beads.co.uk](http://www.mailorder-beads.co.uk)
- Jewellery cord and clasp from Riverside Beads, [www.riversidebeads.co.uk](http://www.riversidebeads.co.uk)
- Remaining supplies from Stitchncraft, [www.stitchncraft.co.uk](http://www.stitchncraft.co.uk)







## TOptip

- When your crescent and 4mm Druk rounds have been tied in a ring the holes of the crescent beads tied in the ring will be referred to as the 'inner' or 'first hole' and the other hole will be referred to as the 'outer' or 'second' hole.
- You will probably need to give the Czech 15/0s and 2mm Swarovski rounds from step 4 a gentle push towards the centre of the bezel when the large crown stone has been fully secured at the end of step 7.

**Step 5:** Step up through the inner hole in a (B) bead plus the nearest 1(C) and the inner hole of nearest 1(D). Pass through the outer hole in the same (D) bead. Note, you will now start moving round your circle in the opposite direction. See figure 4.



Figure 4.

**Step 6:** Pick up 1(A) and pass through the outer hole of the next (D). Repeat, so you will be adding 1(A) between each (D) in the ring. There will be thread clearly visible at this point – do not worry as you will pull this up to snuggle the beads up close next. Gently pull up the thread. See figure 5.



Figure 5.

**Step 7:** Turn the beadwork over and insert the Crown stone, crystal side face down. Ensure that you work with good tension control. Pass through all the (A) and (D) beads to ensure a secure, snug fit. See figure 6. You may need to tease the thread to hook under the crescent bead 'tips'. Exit through the second hole of a (D) bead on the back of the bezel. At this point you can tease the Czech 15 and 2mm crystals with the tip of a needle to sit closest at the centre of the bezel – directly next to the 1201 crown stone.



Figure 6.

**Step 8:** With your needle exiting the outer hole of a (D) bead, pick up 2(G) and pass through the second hole of 1(A) on the back of the bezel. Repeat this around ring. See figure 7.



Figure 7.

**Step 9:** Step up through the first (G) added in step 8, by passing through the first hole and then back through the second hole in this bead and the second hole in the next (G). You will now be ready to work in the opposite direction around the circle. See figure 8.



Figure 8.

**Step 10:** Pick up 1(H) and pass through the next 2(G). See figure 9. Repeat all around the ring then pass through all beads from this round again. Exit between 1(H) and 1(G). Weave through your beadwork and include several half hitch knots, but do not trim the thread yet. Put the bezel to one side to begin work on the beaded bail.

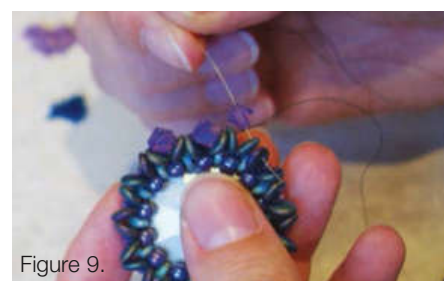


Figure 9.

## Beaded Bail instructions

**Step 11:** Using a new length of thread, pick up 1(C), 1(D), 1(C), 1(D) and tie these beads in a ring. Step up through the outer hole in 1(D) bead. See figure 10.

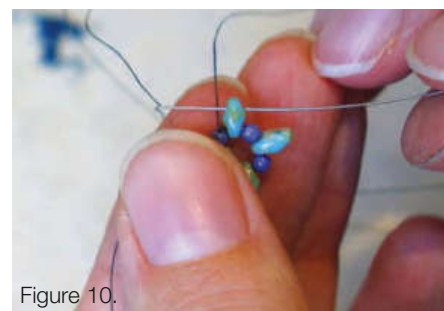


Figure 10.



## COLOURwise

- Try using contrasting colours for major impact or harmonious colours for a co-ordinated look.

**Step 12:** \*\* Pick up 1(I), 1(A), 1(I) and pass through the outer hole in the next (D). See figure 11.



Figure 11.

**Step 13:** Pick up 1(E), 1(F), 1(H), 1(F), 1(E) and pass through the outer hole in the next (C). Repeat from \*\* then step up through 1(H). See figure 12.



Figure 12.

**Step 14:** Pick up 1(F), 1(E), 1(D), 1(I), 1(A), 1(I), 1(D), 1(E), 1(F), 1(H), 1(F), 1(E), 1(D), 1(I), 1(A), 1(I), 1(D), 1(E), 1(F) and pass through the (H) from which you started this step. See figure 13.



Figure 13.

**Step 15:** Step up through 1(F), 1(E), 1(D), then pass through the inner hole in the same (D) bead. Pick up 1(C) and pass through the inner hole of the next (D) bead in the ring. Repeat around the ring to close it up. Use



## DESIGNnote

- Mix Czechmate Crescents, Two-hole Lentils and superduos for the ultimate crystal pendant!

several half hitch knots to secure the ring and set it to one side. See figure 14.

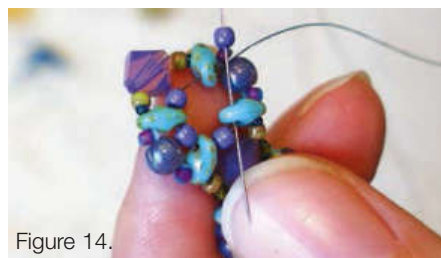


Figure 14.

## Joining the bail to the bezel:


**Step 16:** Returning to the Bezel thread, step up through 1(C), the outer hole in the next (D), 1(E), 1(F), 1(H).

**Step 17:** Pick up 1(F), 1(E), 1(I) 1(C), 1(I) and pass through 1(H) on the pendant edge. Pick up 1(I), 1(C), 1(I), 1(E), 1(F) and pass through 1(H) bead on the bail, plus 1(F), 1(E), 1(I), 1(C), 1(H) and the (H) bead on the bezel again. Repeat the same process to attach the bail to the bezel at the back. Please note: as you attach the back of the bail, you will be working through the same (H) bead on the bezel that you used to attach the front of the bail. See figure 15.



Figure 15.

**Step 18:** Step Up through 2(G) and 1(H). Pick up 2(D) and pass through the next (H) in the ring. Repeat 11 more times around the ring. Use half hitch knots in several places to secure this round, then pass back through the second hole of last (D) added in this round.

**Step 19:** Pick up 1(F) and pass through the second hole of the next (D) and the next (H). Step up through the second hole of next (D) pair. Pick up 1(F) and pass through the second hole of the next (D) in the same pair. Repeat this all around the circle. Weave through the beadwork and knot in several places before trimming your loose thread. Your pendant is ready to wear. 

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Designed by  
Szidonia Petki



# *vintage style romantic* **BRACELET**

## BEADstore

- 3g size 8/0 round Miyuki Matte Bronze seed beads – code 2006 (A)
- 1g size 11/0 round Miyuki Matte Bronze seed beads – code 2006 (B)
- 1.1g size 15/0 round Miyuki Matte Bronze seed beads – code 2006 (C)
- 0.5g size 15/0 round Miyuki Dk. Metallic Bronze seed beads – code 457 (D)
- 1.5g 3.4mm Miyuki Dk. Metallic Bronze drop beads – code 457 (E)
- 40pcs 4mm Shiny metallic Bronze Czech round beads – code 5-04-90215 (F)
- 20pcs 3mm Swarovski Olivine bicones (G)
- 5pcs 8mm Swarovski Olivine rivolis
- 1pc 11x5mm Bronze magnetic clasp or different kind

## TOOLbox

- Size 12 or 10 beading needle
- 6lb Smoke Fireline beading thread

This romantic piece of jewellery recalls fondness for femininity, sensuality and playfulness. Delicate, elegant, and perfect for any occasion it can be created in just a few hours.

**Step 1:** String 3(A), 1(B), 1(F), 1(B), 1(F) 1(B), 1(F), 1(B), 5(A), 1(B), 1(F), 1(B), 1(F), 1(B), 2(A) and pass through the first (A) to form a circle. See figure 1.

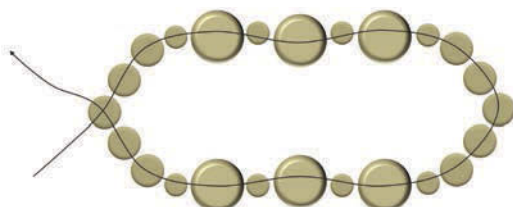


Figure 1.

**Step 2:** Pass through the next two (A), the (B), the (F), the (B) and end by exiting from the second (F) added in the previous step. See figure 2.

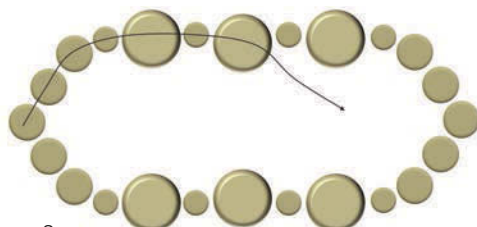


Figure 2.

**Step 3:** String 1(B), 1(F), 1(B) and pass through the fifth (F) added in the first step. See figure 3.

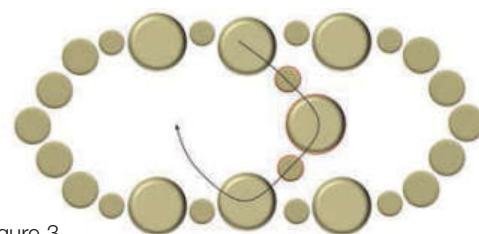


Figure 3.

**Step 4:** String 1(B), 1(F), 1(B) and pass through the (F) you started from in the previous step; exit from the first (B) added in the previous step. See figure 4.

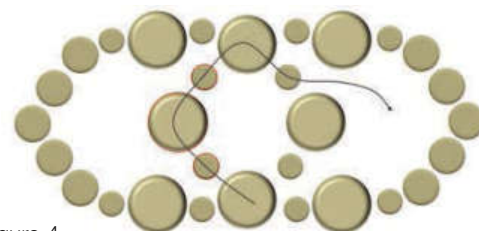


Figure 4.







### *"Inspiration"*

• This bracelet was born from my desire to create something vintage looking, made not only of beads, but also using stones like rivolis. I wanted to use small rivolis to create an everyday piece. As I love vintage jewellery, with its beautiful shapes and colours, I decided to use the Bronze colour for the base to achieve the result I wanted.



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## TOptip

- Use the same Bronze seed beads and 4mm rounds, but with Crystal Lilac Shadow rivolis and bicones.
- If the clasp loop is big enough, add two 15°s between the two 8°s in step 18 and slide the clasp loop over these two seed beads. This will protect the thread from rubbing against the clasp loop.
- If you want to use jump rings, replace the clasp loop in step 19 with an 8° bead.

**Step 5:** String 3(C), 1(D), 3(C) skip the (F) and pass through the next (B): this will create an arch over the 4mm round. Repeat three more times. See figure 5.

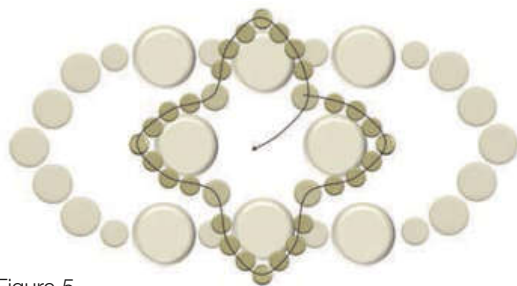


Figure 5.

**Step 6:** Pass through the first four beads in the first arch of seven 15°s added in the previous step. The thread should be exiting the (D). See figure 6.

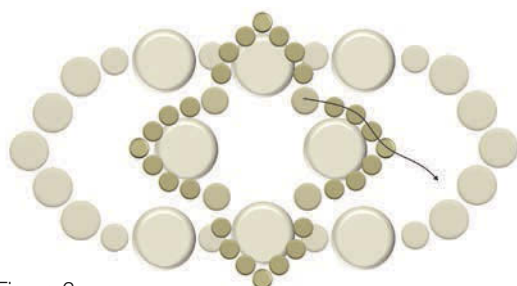


Figure 6.

**Step 7:** String 3(D) and pass through the same seed bead the thread is exiting from, to form a picot; pass through the next three 15°s, the 11° and the next four 15°s to reach the middle (D) of the next arch. Repeat three more times. See figure 7.



Figure 7.

**Step 8:** Pass through the first two beads in the first group of 3(D) added in the previous step. See figure 8.

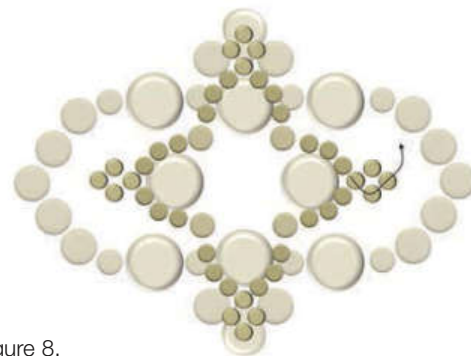


Figure 8.

**Step 9:** String 4(C) and pass through the next picot's middle (D). Repeat three more times. See figure 9.

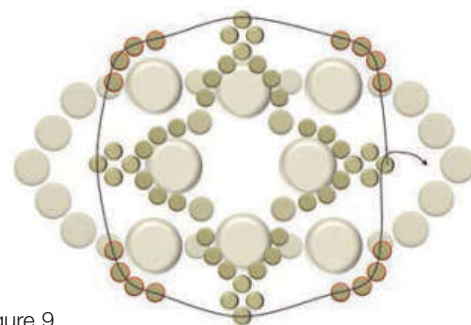


Figure 9.

**Step 10:** Insert the rivoli, face up; repeat the thread path in the previous step to secure the stone. Weave through the beadwork until you reach a middle (D) of one of the arches added in step 5; pass through the next two (C) of this same arch. See figure 10.

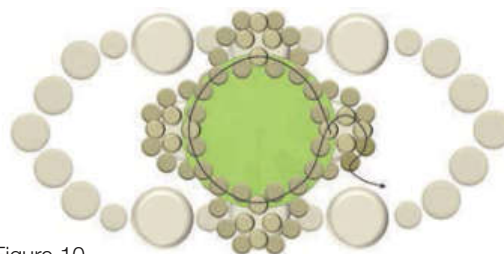


Figure 10.

**Step 11:** String 1(C), 1(G), 1(C) and pass through the five central seed beads of the next arch. Repeat three more times. See figure 11.

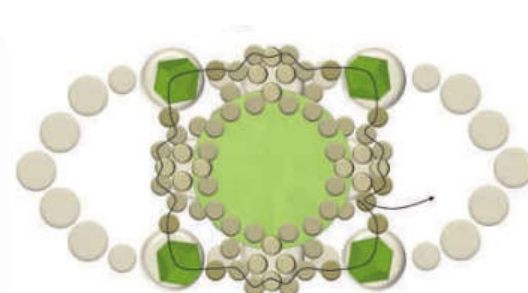


Figure 11.





**Step 12:** Weave through the beadwork to reach the second or the sixth (B) added in step 1. String 1(A), 1(E), 1(A); skip the (F) and pass through the next (B), (F), (B), 5(A), (B), (F), (B). Repeat one more time. See figure 12.

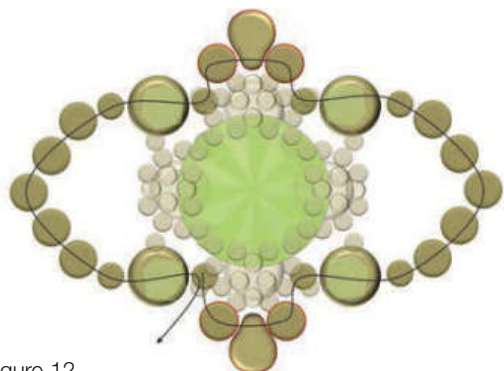


Figure 12.

**Step 13:** Weave through the beadwork until you reach the (A) opposite the size 8/0 bead from which the tail end is exiting. See figure 13.

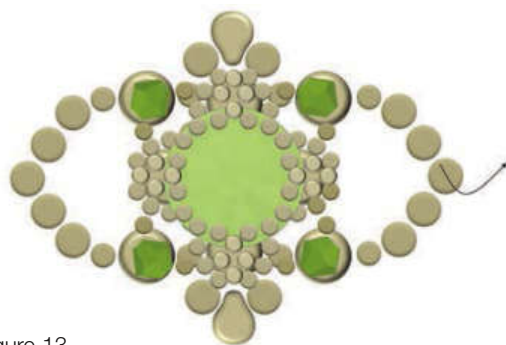


Figure 13.

**Step 14:** String 1(A), 1(B), 1(E), 1(B), 3(A), 1(B), 1(E), 1(B), 1(A). Pass through the (A) from which the thread was exiting, and continue through the next seed beads to reach and exit from the middle of the set of three (A) added in this step. See figure 14.

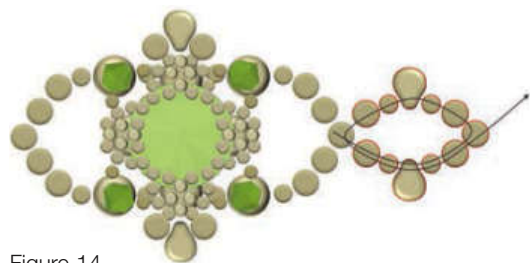


Figure 14.

**Step 15:** String 2(A), 1(B), 1(F), 1(B), 1(F), 1(B), 1(F), 1(B), 5(A), 1(B), 1(F), 1(B), 1(F), 1(B), 2(A) and pass through the (A) from which you started and on through your beads until you are exiting from the second (F) added in this step. See figure 15.



Figure 15.

**Step 16:** Repeat steps 3 to 15, three more times. See figure 16.



Figure 16.

**Step 17:** Repeat steps 3 to 13 to finish the last component. See figure 17.



Figure 17.

**Step 18:** String 1(A), 1(B), 1(E), 1(B), 1(A), the clasp, 1(A), 1(B), 1(E), 1(B), 1(A) and pass through the (B) from which the thread was exiting. Weave at least two more times through this loop to reinforce it. Weave away from this point, make a few knots, weave away from the last knot and trim the thread.

**Step 19:** Thread a needle on the tail end left at the beginning and repeat step 18 on the other side of the bracelet to create a loop and add the other half of the clasp.



## DESIGNnote

- The bracelet features the Right Angle Weave and Netting techniques. The base of each of the five components is made of 4mm rounds and seed beads. I then embellished them, encasing 8mm rivolis by building little bezels using 15/0 seed beads and 3mm bicones.

## BEADnerd

- The bracelet was originally made from separate components. To build one component I used to start from the central side, building first the bezel and then the outer edge, but as I prefer to work up a piece in a continuous fashion, I changed the sequence of the steps and came up with this pattern.

## COLOURwise

- Use Nickel or Silver seed beads and 4mm rounds with Sapphire rivolis and bicones.

## SEEMORE

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# designcorner

## WORKING WITH NEW MATERIALS

Take a new bead shape and discover how to design with it.

I'm still working with those new bead shapes. It's a lot of fun, a big challenge and a seemingly never-ending adventure. So this issue I thought I would take a look at Quadra Tiles. You may have seen these new beads featured in Anna Lindell's Tartan Bracelet project last issue and in the Beadstash pages before that. I can safely say they will be featuring more in the future because they are just so much fun to use.

So, what are Quadra Tiles? For those of you who haven't yet seen them, these beads arrived on the bead market late last year as part of the new Starman collection. The lovely thing about Starman Czechmate beads is the way in which the different types of bead (Tiles, Bars etc) have been designed to link together. This means that holes have been placed the same distance from the edges, the beads have been designed to be the same or similar depth, so when you mix the different varieties together, you end up with a seamless design. The Quadra Tiles are basically flat squares, but with



Quadra tiles.

four holes through them – I was describing them to another beader and she suggested that they sounded a little like a button. This isn't a bad simile and it certainly gave me an interesting design idea, but more on that later.

I remember when I started designing with two-hole beads I struggled to get my head around the idea of the different thread paths that would be required. I also struggled to find the natural 'purpose' for a two-holed bead for a while. So you might think that four holes would present an even greater challenge. In some ways it does, but this challenge is also a great opportunity.

My approach to working with the Quadra Tiles set me to thinking about two broad design ideas: planning versus playing. It is possible to plan a bead-

work design by coming up with an idea, making sketches and then taking out the beads to try and realise that idea. This works really well when you are using beads that feel familiar and techniques that you already know well.

You will already have an understanding of how the beads work and the strengths and weaknesses of the techniques you plan to use. In such cases, you will be making decisions about

the type of texture you want. Does your design require a solid structure, in which case Peyote stitch might work? Or do you want something more like a beaded fabric, in which case try Right Angle Weave, Netting or Herringbone? Your plan may need adjusting when you actually take out the beads, but you will have a fair idea of where you are going before you start.

If you go for option two, or a process I have termed as 'playing', you will be taking a very different approach. This is the 'what if' journey. Simply take a pile of beads and start working through possibilities. What if I pass from that hole to this hole? What if I mix the Quadra Tiles with pearls or Superduos? What if I try and use them for Peyote stitch? Just keep coming up with questions and trying to find the answers. Lots of these 'what if' experiments will end up in a terrible mess, so don't use your best thread as you try this! However, some of them will eventually lead to concepts that work. Every time I am making a new project I am led to think of more 'what if' questions. As I am working through part of a project, I will be thinking, 'what if I did that instead', so I make a note to try it out later.

So where does that leave the Quadra Tiles? Well, since these started out as new beads for me I had no idea of their capabilities. So I began with the process of 'play'. I took out a whole heap of different beads from my stash and started to see how things might fit together. I pretty soon realised that the best thing

Quadra tile circles necklace.







Quadra tiles  
scarf necklace.

about having four holes to play with is being able to create layers. This quickly led to a series of flowers. First the Quadra Tiles flower necklace: I had a selection of different colours of beads, but only a limited number in each colour, so this restricted the size of my flowers. The four holes in the Quadra Tiles allowed me to work in such a way that I had an inner and an outer edge to the flower, but also a front and back, so I was able to use two layers of petals. This may sound complicated, but in fact it was very simple – effectively I was stringing a row of beads through each hole in the Quadra Tile, so no complicated thread paths involved at all!

This possibility developed to the idea of bezelling around Dome beads. Again, the Quadra Tiles provided an outer edge to allow me to create some attractive beadwork around the bezel. The height of the beads meant that I could use a single row of Quadra Tiles to create the bezel, instead of needing to bead four or five rows of seed beads as I might have done had I been creating a more conventional Peyote bezel. So I found the Quadra Tiles were also saving me time as well as lending interest. I started out with the pendant, which proved very

Simple quadra tile  
pendant.



quick to make, so I then developed that design to create a necklace with a focal section based on circles.

These designs all emerged through ‘play’, but I also tried out a more traditional design which I planned in advance. Going back to that idea of Quadra Tiles as buttons, I thought I would like to try using them in this way. When I had been working in layers, only the slim edges of the beads were showing, but the colours and finishes mean that the Quadra Tiles also look attractive when viewed face on – like buttons. So I wanted to create a beaded fabric which would lend itself to being decorated with buttons. This is how the scarf necklace emerged. I had the design fully planned as I knew that herringbone would create the kind of texture and pattern I wanted and, by this stage, I had become sufficiently familiar with the Quadra Tiles to be able to plan how to add them.



Quadra tile flowers  
necklace.

## Over to you!

Try your own Quadra Tile experiments and please let us know the results! Email photos of your projects or the story about your design journey to [editor@beadmagazine.co.uk](mailto:editor@beadmagazine.co.uk) for a chance to see your work in *Bead and Jewellery Magazine*.

My own design journey continues. If you are intrigued by any of the projects I have talked about, they can all be found at [www.beadflowers.co.uk](http://www.beadflowers.co.uk), but I hope that this will persuade you to experiment with your own Quadra Tiles. They are available from CJ beadery, Stitchncraft and other good bead shops. 



Quadra tile flowers.



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Designed by  
Jo Barclay Loggie



# mermaid BRACELET

Kumihimo with Preciosa Pinch Beads and Firepolish to create an interlocking fish scale design with sparkle!

## BEADstore

- 48 Pinch Beads in Matte Turquoise
- 48 Pinch Beads in Matte Sky
- 48 4mm Firepolish Beads in Emerald
- 48 4mm Firepolish Beads in Violet Gold Luster
- 8 meters Superlon Bead Cord
- Silver Plated Magnetic Clasp

## TOOLbox

- Kumihimo Disk
- 8 No Tangle Bobbins
- Kumihimo Weight
- Zap Gel Glue

## SUPPLYshop

- Available as a kit for £11.95 from Spoilt Rotten Beads, [www.spoiltrottenbeads.co.uk](http://www.spoiltrottenbeads.co.uk) 01353 749853

## time&money

Kit costs  
£11.95, make in  
under 2 hours



## DESIGNnote

- This design works if you use entirely pinch beads with no firepolish, or works brilliantly with just fire polish so don't be afraid to mix up your beads.

**Step 1:** Cut the Superlon cord into 8 equal lengths and tie all 8 together in a knot.

**Step 2:** Now set up your Kumihimo disk with the 8 warp braid using the instructions included with your disk.

**Step 3:** Thread the beads onto each of the 8 cords in the pattern shown below. When threading the beads you may find that some of the beads are tricky to thread – if you have a bead with an incomplete hole then gently ream it out with a bead reamer or darning needle. You may also find it useful to stiffen the ends of your thread with a little dab of nail polish. When you have finished threading your beads roll up each length into a Bob-eez-No-Tangle Bobbin to stop the cords from tangling and the beads from dropping off – snap the bobbin shut.

**Step 4:** Now weight the centre knot down with a Kumihimo weight or if you do not have one then you can use something else heavy such as your keys or a bag of marbles will do! This will keep the tension in the braid.

**Step 5:** Start off by doing a few turns of the board using the 8 warp technique illustrated in the instructions included with your disk – do not add any beads at this stage.

**Step 6:** Once your braid is about 1cm long you're ready to start adding beads.

**Step 7:** To add the beads to your braid simply drop one bead down the centre hole each time you pass a thread across the board, making sure that the bead that you drop is caught under the thread that is running directly across it. With the first few beads this can be a little tricky as due to their shape the pinch beads want to jump out from



- 24 Pinch Beads Blue
- 24 Pinch Beads Turquoise
- 24 Firepolish Beads Emerald
- 24 Firepolish Beads Violet Gold Luster





## TOptip

- Be sure to make sure that you tuck each bead under the crossing thread!




under the crossing thread (once you have braided a few beads it does get much easier to keep the beads in place!). It is important that all of your beads stay under the crossing thread as if they do not they will end up on the inside of your braid so do keep checking!

**Step 8:** Continue until all the beads have run out and then carry on with the thread until you have approx. 1cm of braid without any beads on it.

**Step 9:** Now add some glue to either end of your braid so that it will not undo when you remove it from the disc. Allow the glue to dry and then remove the braid from your disk and snip off the ends.

## BEADnerd

- Pinch beads are manufactured in the Czech Republic by Preciosa and are a great way to add texture to your beading and brilliant alternative to faceted beads. They measure 3x5mm and have three flattened oval sides.

**Step 10:** Finally glue the ends of your braid into the ends of the clasp using Zap Gel. Leave to dry for 24 hours and your bracelet is ready to wear! 

## SEEMORE

Website: [www.spoiltrottenbeads.co.uk](http://www.spoiltrottenbeads.co.uk)

You will be able to buy kits for this project from the Spoilt Rotten Beads stand at the Big Bead Show on 17th October, as well as from their website.

## "Inspiration"

- I was inspired by the colours of the sea and the rainbow colours you can see in fish scales.

## COLOURwise

- Try mixing up the new matte colours of Firepolish with the Matte Pinch Beads to make a totally new design with a matte textural finish.





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Designed by  
Katie Dean

# French beaded WHEAT

Use a basic French beading technique to make an ear of wheat that's perfect for the Autumn and lovely when combined with other flowers.

**Step 1:** Start by stringing at least 200 beads onto your wire. For the entire ear of wheat you are going to need 880 beads, but different elements will be made separately, so you can string the beads a few at a time. When you have strung your beads, remember to knot the end of your wire to prevent them from falling off. See figure 1.



Figure 1.

**Step 2:** Leave about 6" (15cm) of wire between the knotted end and your first loop – this will become the stem. Place the forefinger and thumb of one hand at this point on the wire. Slide twenty beads up to them, then form these beads into a loop. Twist the wire a couple of times at the base of the loop to hold it in place. See figure 2.



Figure 2.

**Step 3:** Slide 10 beads along so they are sitting at the base of your loop. Arrange them up the front of the loop and pinch the wire over the top of the loop, at the centre point. See figure 3.



Figure 3.

**Step 4:** Slide another 10 beads along the wire and arrange them down the back of the loop. Twist the wire together a couple of times at the base of the loop to hold the beads in place. This is a four row crossover. See figure 4.



Figure 4.

## DESIGNnote

- This project is made using one of the most basic French beading techniques, the four row crossover. The tricky part is getting the assembly right, so take some time over that.

## BEADstore

- 20g size 11 seed beads in yellow
- Reel of 28ga (0.315mm) wire in gold
- 6" (15cm) length of 20ga wire
- Floral Stem Tape
- Yellow embroidery thread

## TOOLbox

- Bead Spinner (optional)
- Wire cutters
- Uhu or similar clear glue

## SUPPLYshop

- Wire and beads available from Spellbound, [www.spellboundbead.co.uk](http://www.spellboundbead.co.uk), or GJ Beads, [www.gjbeads.co.uk](http://www.gjbeads.co.uk).
- 20ga wire, stem tape and embroidery thread from Hobbycraft or a floristry supplier

## time&money

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two hours for  
less than £10





**Step 5:** Trim the wire from the spool leaving a tail of about 6" (15cm) from the loop. See figure 5. If you still have beads on the wire, then knot the end again to prevent them from falling off. This completes the top layer of the wheat, so put it to one side.



Figure 5.

**Step 6:** Repeat steps 2-4 to make a new four row crossover, but instead of cutting the wire from the spool, you are going to make two more four row crossovers directly next to this first one. As you create the first loop for each, you should leave about 1cm between the bottom of the previous crossover and the new loop – this will allow for twisting. See figure 6.



Figure 6.

**Step 7:** When you have completed the third of your crossovers, trim the wire from the spool, leaving a 6" tail, as before. This completes a full layer of the wheat, so set this to one side. See figure 7. Now make another six full layers of wheat, using the same technique.



Figure 7.

**Step 8:** You are now ready to assemble your ear of wheat. Start by cutting 22 lengths of wire, each 6" long. Take your top layer and one

## TOPtip

- Always work with your wire attached to the spool, unless a pattern tells you otherwise.
- Take care with the placement of each row as you assemble your ear of wheat – this is what gives it a realistic appearance
- Watch your hands as the single pieces of wire are actually quite sharp!

piece of wire. Lay the wire against the four row crossover, so that the wire is sticking out above the beads a little. Twist the stems of wire together so they are held secure. See figure 8.



Figure 8.

**Step 9:** Take your first layer of wheat and three pieces of wire. Carefully arrange them around the previous layer, again making sure the wire sits a little above the three crossovers in this layer. Twist all the stems together to hold the new layer in place. You can then arrange the pieces of wire and the crossovers into position around the previous layer. See figure 9.



Figure 9.

**Step 10:** Repeat step 9 with the remaining layers of wheat. The trick here is to take care as you place each layer on the ear of wheat – it should sit slightly below the previous layer. Once you have twisted the wires to secure everything in place, you can arrange the beads and wire into place. See figure 10.




Figure 10.

**Step 11:** Use your floral stem tape to wrap the 20 gauge wire against the stem wires. This will stiffen your stem. See figure 11.



Figure 11.

**Step 12:** Finally, use the embroidery thread to wrap the entire length of the stem to give it an attractive finish. Secure the end of the embroidery thread at the bottom of the stem with a small amount of clear glue. Make sure you allow the glue to dry thoroughly (leave for at least 24 hours) before you place your wheat in a vase. See figure 12. 

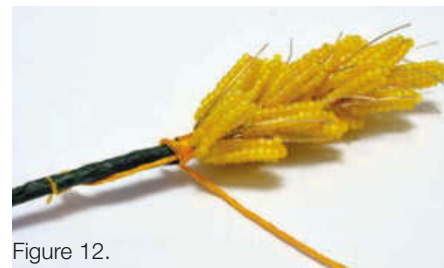


Figure 12.

## COLOURwise

- You can use this pattern to make lavender – just omit the strands of wire when you assemble and use mauve beads instead of yellow, then bind the stem with green embroidery silk.

## SEEMORE

Website: [www.beadflowers.co.uk](http://www.beadflowers.co.uk)





### *"Inspiration"*

• I began French beading in 2003 and immediately started designing my own flowers. I spent years trying to create any flower that took my fancy! As you can imagine, I have quite a collection of patterns to write up now. I created this design in 2003 to use in an arrangement with poppies.





Designed by  
Rachel Norris



# Tudor luxury BRACELET

## BEADstore

- 1.0mm diameter (18 AWG) antique bronze round wire
- 0.4mm diameter (26 AWG) antique bronze round wire
- Seven 10-11mm freshwater potato or shell pearl round through drilled beads.
- Twenty-eight 5x4mm white pearl rice through drilled beads.
- Nine 4mm tanzanite plain round beads.
- Twenty-eight 2mm antique bronze colour metal round beads.

## TOOLbox

- Round nosed, chain nosed and flush cutter pliers
- Hammer and steel block
- 14mm diameter mandrel
- 12mm diameter mandrel
- 10mm diameter mandrel
- Pearl reamer (optional)

## SUPPLYshop

- Tools, wire and copper beads and gemstones all from [www.Jewellerymaker.com](http://www.Jewellerymaker.com).
- Tel: 0800 6444 655
- [www.Jewellerymaker.com](http://www.Jewellerymaker.com)

Immerse yourself in the luxurious style of one of the richest periods in English history by learning how to make this beautiful Tudor inspired bracelet combining the natural beauty of pearls and Tanzanite.

**Step 1a:** Take two 80cm lengths of 1mm diameter antique bronze wire and make a small 15mm diameter circular shape in the mid section of one of the wires with both wire ends pointing directly away from the circle as shown. Use a 14mm mandrel to help you make the circular shape if you find it easier. See figure 1a.

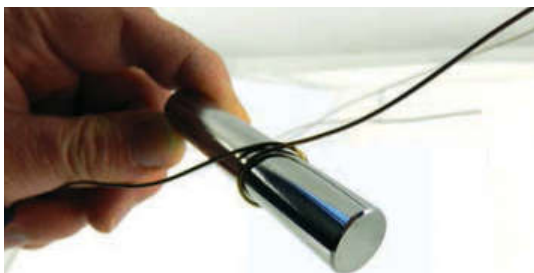


Figure 1a.

**Step 1b:** Make another smaller circle in the mid section of the other length of 1mm wire using a smaller diameter 12mm mandrel so that it fits inside the first wire circle as shown, with a 1mm gap all the way around between the wires (so that there is space to allow weaving wires to join the shapes together. Gently tap only the circular section (not the protruding wire ends) using a jewellery hammer and steel block to work harden but not flatten the wire. See figure 1b.



Figure 1b.

**Step 2:** Take a two meter length of 0.4mm diameter wire and using the mid point of the 0.4mm wire, start to wrap three times only around the larger diameter circular shape. Then wrap, using either side of the 0.4mm wire, across both the larger outer circular shape and the smaller circular shape to start to join the two shapes together. Make sure you hold the 1mm wire frames so that there is a 1mm gap between them, in other words don't pull this double wrap so tightly that there is no space for the next outer wire only wraps. Then wrap only around the outer shape on either side. Pull these wraps tightly against the wraps you have done across both wires to help lock them into place. You can use fingers or pliers to help you do this, by pushing from the outer edge/side of the wrap around the outer wire to push it against the previous double wire wrap...but be careful not to damage the wires with your pliers with too much pressure. Use practice wire if you want

## time&money

This design will take a day to make and might take a bit longer if new to the techniques involved. The cost of this piece is approximately £18-20 to make but I have used real pearls and tanzanite. If you use shell pearls and other beads you can reduce the cost of materials involved.



to get this right. Continue this wrap all the way along to either edge of the circular shape. Do not trim any wires! Start to slightly splay the 1mm wire ends to either side. See figure 2.

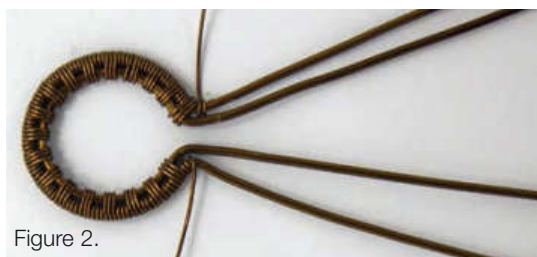


Figure 2.

**Step 3:** Add another 2m length of 0.4mm diameter wire to the two centre wires and wrap around twice. You will still have the first two ends of 0.4mm wire you added in Step 2 ready to wrap along the outer 1mm wire frame. See figure 3.



Figure 3.

**Step 4:** Thread a 4mm tanzanite onto one end of 0.4mm wire you added in step 3 to the inner frame wires and bind across the central frame wires once and then a couple of times around the 'waist' section of all four wires. See figure 4.



Figure 4.

**Step 5:** Now start to 'bezel' wire wrap the 4mm tanzanite. First gently crush the 0.4mm wire passing through the tanzanite either side of the little gemstone with your chain nosed pliers and this will make it easier to wrap the other wire around it. See figure 5.

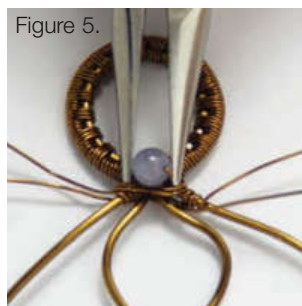


Figure 5.

## TOptip

- I try to plan a design using one continuous run of frame wire as much as possible to keep the strength in the structure and reduce the ends you have to deal with.
- Practice making the shapes and the wraps with scrap wire so you are happy that you can get the shape right with the real thing.
- Always make sure you place wires carefully during wire weaving and make sure you run your hand over the wirework to make sure there are no wire ends that could catch and always tuck wire ends in neatly.
- Make sure you wrap with even pressure and keep the 0.4mm wire wrap as neat as possible with no crossed wires.



**Step 6:** Wrap one end of the 0.4mm wire attached to the inner 1mm frame wires around the tanzanite four to five times, pulling firmly with gentle pressure to wrap this wire at the base and under the widest circumference of the little gemstone. This little wrap can help to stop a gemstone rotating or moving about as well as adding detail. Make sure you keep these little wraps tight and smaller in circumference than the widest 'girdle' of the gemstone so they will be less likely to lift up as they will be trapped in place by the gemstone itself. Pull the bezel wrap tightly to cinch them in around the tanzanite and wrap once or twice around one of the inner frame wires to secure the bezel wrap well. Make sure you end up with one 0.4mm wire for each side of the frame wire. See figure 6.



Figure 6.

**Step 7:** Shape the inner wires in a semi-circle either side, large enough to fit one of the 10-11mm diameter pearls inside this shape. You can use a 10mm jump ring maker/mandrel to help you to achieve a nice circular shape. See figure 7.



Figure 7.

**Step 8:** Bend the inner wires to either side to form the next 'waisted' section. Make sure each semi circle is as mirror-image as possible and

## DESIGNnote

- Rachel has used wire shaping binding, and weaving techniques to create the bracelet and this tutorial also works with readily available wire gauges which work perfectly together in this design.

make sure there is 1mm gap around the pearl with this little frame shape you have made. See figure 8.



Figure 8.

**Step 9:** Wrap the 0.4mm wire along the semi-circles and then pass each end of the 0.4mm wire through the pearl from either side of the frame to pass the 0.4mm wire to the opposite side of the inner frame shape. If you need to, carefully use a diamond dust tipped pearl reamer to increase the size of the hole through your pearl – it should be able to accommodate two wires comfortably. Pull the wires firmly to pull the pearl into place in the centre of the shape. See figure 9.



Figure 9.

**Step 10:** Continue to wrap along the inner frame until you reach the end of the little circle. Make sure you wrap leaving as few gaps as possible along the frame. See figure 10.



Figure 10.

**Step 11:** Make another circular shape for the next large pearl in the same way as in steps 7-10 and repeat these steps until you have made seven sections in a row, a little like a 'pea-pod effect'. You can wrap the 0.4mm wires around the waist of each section a couple of times in some of the sections to help hold the shape of the frame and this helps you form symmetrical semi-circle shapes. See figure 11.

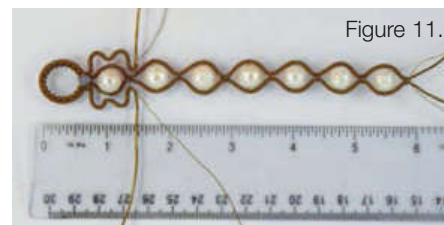


Figure 11.

**Step 12:** Shape the outer frame wires into a flattened letter 'M' shape on either side so that a little seed pearl can fit into each arch of the M, if it is placed lying close to the inner frame shapes. See figure 12.



Figure 12.

**Step 13:** Wrap along the outer frame until you reach the end of this M section at the next 'waist' section and continue for a few wraps along the outer frame wires on each side. See figure 13.



Figure 13.

**Step 14:** Attach a new 1-1.5m length of 0.4mm wire at its mid section at the base of the first 2 tanzanite you attached in step 4

behind the loop end. Make sure each end comes out at the edge of the frame nearest the tanzanite and wrap one end once around the base of the nearest part of the M shape on that side and do the same for the other side. This anchors this wire into place. Make sure that you are pulling the wrapping wire tightly so that it invisibly slips between the 0.4mm wire wraps already around this frame wire (you might hear a tiny 'snap' or feel it with your fingers as you do this.) You can also gently smooth these wires into place with your pliers if they are protruding slightly.

Thread on a seed pearl to one end of this wire and then wrap the 0.4mm wire across to a point very close to the base of the middle of the M (wrapping firmly), then pass the 0.4mm wire (at the back of the bracelet) so that it starts a binding wrap around the middle of the M section passing the 0.4mm wire up through the gap adjacent to the attachment of the large pearl on the side nearest to the one you are wrapping from and then thread on a 2mm antique bronze bead. Then wrap across the middle of the M section and the inner frame wire that is adjacent to it, wrap once either side of the large pearl attachment for stability adding another 2mm bead on the second wrap at this point...so that you have two little beads sitting next to each other. Pull tightly to make sure they are lined up nicely and adjust with pliers if necessary. See figure 14.



Figure 14.

**Step 15:** Attach another seed pearl and bind to the waist section of this segment by first wrapping towards the base of the M shape and then wrapping around the entire waist section once, making sure this wire projects along the course of the bracelet ready to repeat attachments of seed pearls in all the other sections on this side. Attach seed pearls in the same way to the other M on the opposite side. See figure 15.



Figure 15.

**Step 16:** Attach a tanzanite and bezel wrap it to the waist section you are wrapping to (refer to steps 3-6) using the 0.4mm wires you are attaching the second side of seed pearls with. Wrap each 0.4mm wire around the waist section to help secure it together and after the bezel wrap, make sure each of the 0.4mm wire ends pass out either side of the tanzanite and the inner frame setting as shown in figure 16.



Figure 16.

**Step 17:** Repeat steps 12-16 as you work your way along the bracelet, making about seven circular pearl filled frame sections. If you feel you might run out of 0.4mm wire along a section it is best to add in more at the 'waist' sections where it is easier to attach and hide wire ends. You will find you have a lot of wire ends as you work – don't worry about this, but do take care not to

allow them to tangle together. See figure 17.



Figure 17.

**Step 18:** Add seed beads and tanzanite to each section, but do not add a tanzanite in your final section yet. Just wrap around the last waist section once and trim the two shortest 0.4mm wire ends, tuck them in neatly under the point where you will attach the tanzanite. You should have 4 lengths of 0.4mm wire and 4 lengths of 1mm wire protruding from the end of the bracelet. You will need one length of 0.4mm wire that is about 80cm ready to wrap the bale and two 1mm wires at one side of the bracelet need to be 10-11cm in length. The completed section length should be about 6 inches, just under 15 cm. See figure 18.



Figure 18.





## BEADnerd

- I looked at pictures from the Tudor period to give me inspiration and lovely necklaces worn by Mary Tudor, Catherine of Aragon and Anne Boleyn are fantastic designs that translate so well into more modern day pieces. Pearls were very popular in Tudor times...however Tanzanite was not discovered until 1967...so sapphires would have been used instead.

**Step 19:** Now you need to start to make the other end loop for the bracelet. Bend the 1mm wires on one side of the bracelet over the front of the bracelet to get them out of the way while you are shaping the loop wires on the other side. Take the 14mm mandrel and shape the outermost loop wire first. Make sure the circular form is centrally placed along the midline of the bracelet and that the trailing wire projects back towards the side it came from. See figure 19.



**Step 20:** Take the 12mm mandrel and use it to shape the inner bale frame to fit inside the outer frame. Remember you need 1mm gap between the two frames to allow insertion of 0.4mm weave wire. The 1mm wire end will end up lying outermost to the wire end from the larger circular loop. Also at this stage you can trim the 1mm wires a little down to just over 3cm in the length that leads away from the bale. You can make small adjustments in the lengths at a later stage. See figure 20.



**Step 21:** Using the longest 1m length of 0.4mm wire that you had left over from the other stages, weave the loop end in exactly the same way as in step 2. It is helpful to start the weave by weaving around only the outer/larger loop first to help maintain the spacing between the two loops. See figure 21.



**Step 22:** Using the 0.4mm wire ends, one for each 1mm wire, wrap along the two ends on the side that were not used to form the loop end for 8mm and then trim the 0.4mm wire using flush cutters and press in any ends close into the 1mm wire using a circular stroking motion with your chain nosed pliers in the same direction as the 0.4mm wire. I have trimmed the 1mm wire ends to 16-18mm length leaving 10mm bare wire. Do not do anything yet with the last 0.4mm wire and the last outermost loop end 1mm wire. See figure 22.



**Step 23:** Using the 0.4mm wire ends on the loop end side, including the wire you were using to weave the loop with, wrap one wire around the

outer loop wire binding across to the end of the space filled by the last large pearl to help bind this area together. The other wire (probably the wire you used to weave the loop with) can also be used to bind across both loop wires and the little space where the seed pearl was added on that side a couple of times and then wrap along the outermost wire (projecting from the inner wire loop) for 6-8mm, cut the 0.4mm wire and press in close to the 1mm wire. Using the last 0.4mm wire, add in the last tanzanite to the space just under the wire ends, bezel wrap it and wrap down the last 1mm wire end for 6-8mm, trim and press in closely to the 1mm wire. See figure 23.



**Step 24:** Now gently spiral the 1mm wire ends using the tips of your round nosed pliers and arrange the spirals as shown with careful adjustments using chain nosed pliers and fingers so that they lie symmetrically and cover the loop attachments and hide them nicely. One spiral set will lie into the loop and the inner two can be turned to lie beneath the tanzanite. Plan the clasp: the bracelet should be 17cm (c.6 3/4"). This allows for a clasp to create a standard 7 1/2"/19cm bracelet, but you will have to make the clasp size to suit your wrist. If your wrist is very small, you can omit one of the large pearl segments to make it shorter. Use a ruler to calculate the length of your clasp. See figure 24.



**Step 25:** When making the clasp about 12mm length is used to fold over and make the hook and another 30mm of woven clasp is wrapped around the bracelet end loop to attach it, plus 16-20mm of bare wire for loops and curl details, so you will need to add these onto the length of clasp you need to make up. So the clasp for this bracelet needs to fill a 2cm, 1inch length, meaning the clasp frame needs to have 62mm of woven length (12mm+30mm+20mm) and another 20mm of bare wire. Fold two 18cm lengths of 1mm wire in half, into long hairpin shapes so that one length fits inside the other and trim to an 85mm length either side. You can trim to a more precise length later. The width of the outer clasp frame needs to be able to fit inside the bracelet end loops, so do not make it too wide. I have made the outer clasp frame about 8mm width. See figure 25.



**Step 26:** Take a 2m length of 0.4mm wire and weave along the clasp using the same weave as for the loop ends. Weave up each side for 62mm from the tip of the clasp. See figure 26.



**Step 27:** Hold the main section of the clasp component between thumb and forefinger to keep the two sides flat and parallel. Using chain nosed pliers grasp the clasp about 8mm from the end and (carefully and gently) bend the tip of the clasp so

that it folds over to form a hook. Check that it fits over the loop end - you need 7-8mm overhang. Too much and the bracelet will be awkward to do up and too little will mean the bracelet comes undone too easily. See figure 27.



**Step 28:** About 3cm from the edge of the hook end of the clasp, start to form a 180 degree coil on both sides of the clasp and then thread it onto the loop end of the bracelet that you started with, with the hook end facing downwards. At this stage you can make adjustments to the position of the 180 coil so that you have the correct bracelet length for you. See figure 28.



**Step 29:** Now trim the clasp wire ends to 12-15mm and then spiral the wire ends of the clasp. Bind the ends together using one of the 0.4mm wire ends (you can trim the other one off) by binding between the inner clasp frame wires. During this process you can wrap a tanzanite to the top of the 180 coil. See figure 29.

### COLOURwise

- This design suits contrasting colours of gemstones and beads to help pick out the symmetry of beadwork. Imagine this design in rich bronzes and turquoise, or red and black!

### SEEMORE

Website: [www.facebook.com/Rachel-NorrisJewelleryDesigner](http://www.facebook.com/Rachel-NorrisJewelleryDesigner)



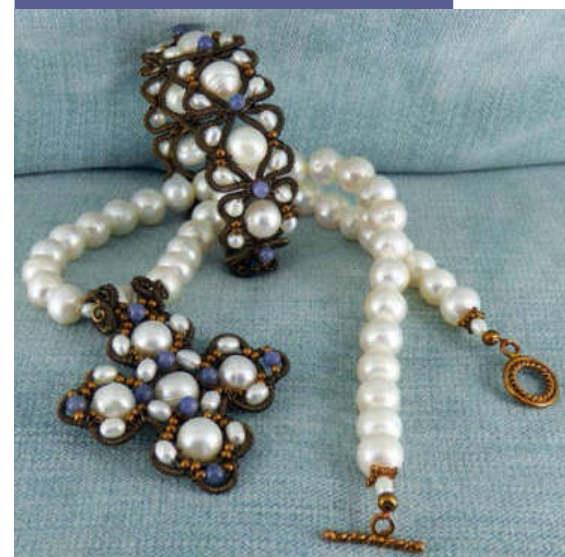
Figure 29.

**Step 30:** Fold the outer clasp spirals back towards the tip of the clasp and this makes sure that the little spirals don't get in the way of the clasp and its pivoting movement on the end loop. Your bracelet is now ready for shaping. Gently shape the bracelet using your hands, and a bracelet mandrel if you have one: shape it to fit your wrist and it is ready to wear. See figure 30.



Figure 30.

This is a two part tutorial spread across two issues and the pendant necklace will be published in the next edition so this design will enable you to work towards making a magnificent set of jewellery – a matching bracelet and pendant. Make sure you don't miss the next issue!!







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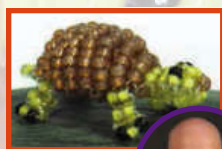
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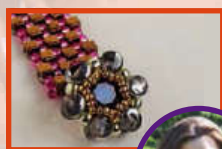
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Tarry



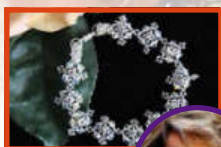
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Lindell



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See page 20/21 for full details.

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Designed by  
Vanessa Walilko



# sleek spike NECKLACE

## BEADstore

- 2 – 18g, 3.5mm ID rings (tiny)
- 23 – 18g, 5mm ID rings (small)
- 56 – 16g, 6.5mm ID rings (medium)
- 4 – 16g, 10mm ID rings (large)
- 5 – 12g, 13mm ID rings (extra-large)
- 2 – 13cm lengths of chain with 5x4.5x1mm loops
- 5 – 30mm x 10mm plastic metallised spikes
- 1 – 15mm lobster claw clasp

## TOOLbox

- Two pairs of flat nose pliers

## SUPPLYshop

- You can find a selection of different spike beads at [www.beadsdirect.co.uk](http://www.beadsdirect.co.uk) and at [www.bigbeadlittlebead.com](http://www.bigbeadlittlebead.com)

## "Inspiration"

- This necklace was inspired by the long winters in Chicago and the icicles that form as the snow thaws. Byzantine segments are finished off with metallised spikes to create stylized icicles.

Mix spikes and rings to create a statement necklace using the Byzantine chain maille technique.

**Preparation work:** Close 20 of the 'medium' rings. Open all of the remaining rings in all the sizes.

**Step 1:** Weave a 'small' ring through the end of one of the spikes and close. See figure 1.



Figure 1.

**Step 2:** With an open 'medium' ring, scoop up two closed 'medium' rings. Weave the open 'medium' ring through the 'small' ring from the previous step and close. Double this ring, ie add a second 'medium' ring through the 'small' ring and pair of closed 'medium' rings. See figure 2.



Figure 2.

**Step 3:** You now have two sets of 'medium' rings hanging from the ring in the spike. Let the second set of 'medium' rings fall back towards the spike on either side of the first set of 'medium' rings. Pinch the second set of rings so that they form a "V" shape. Weave a 'medium' open ring through the first set of two 'medium' rings between the V. Triple this ring. See figure 3.



Figure 3.

**Step 4:** With an open 'medium' ring, scoop up two closed 'medium' rings. Weave through the set of 3 'medium' rings you added on the previous step and close. Double this ring. See figure 4.



Figure 4.

**Step 5:** Let the second set of 'medium' rings fall back towards the set of 3 rings. Pinch the second set of medium rings so that they form a "V" shape. Weave an 'extra-large' ring through the two 'medium' rings between the V and close the ring. See figure 5.



Figure 5.

**Step 6:** Repeat steps 1-5 four times to create five spike units.

**Step 7:** Weave an open 'small' ring through the 'extra-large' ring and close. Double the 'small' ring. See figure 6.



**SEEMORE**

Website [www.aluminumchainmail.com](http://www.aluminumchainmail.com)



Figure 6.

**Step 8:** Weave a 'large' ring through the two 'small' rings from the previous step and close. See figure 7.



Figure 7.

**Step 9:** With a 'small' ring, scoop up the 'extra-large' ring on a new spike unit and weave through the 'large' ring added in the previous step before closing. Double the 'small' ring. See figure 8.



Figure 8.

**Step 10:** Repeat steps 7-9 three times to connect all of the spike units, making sure that all of the spikes face in the same direction. See figure 9.



Figure 9.

**Step 11:** With a 'small' ring, weave through the end of one of the lengths of chain and the 'extra-large' ring on one end of the linked spike units and close. Repeat this step with the other length of chain on the opposite end of the spike units. See figure 10.



Figure 10.

**Step 12:** Weave a 'tiny' ring through the opposite end of the first length of chain you added and the lobster claw clasp. See figure 11.



Figure 11.


**Step 13:** Weave an open 'medium' ring through the opposite end of the second length of chain you added and close the ring. 



Figure 12.

## TOptip

- If you have trouble weaving the rings between the "V", thread a paper clip or piece of scrap wire through the rings first to hold the space open.
- You might find the extra-large rings in the project difficult to open and close because of the thick gauge.
- If you need a little extra torque to open and close them, hold one of your pliers upside down to get as much of the ring between the jaws of your pliers as possible.

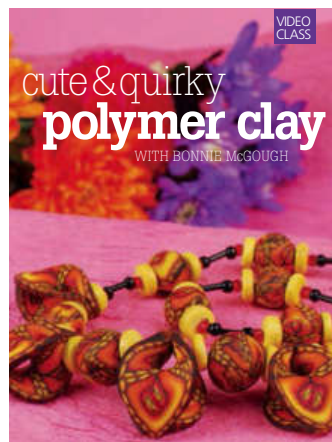
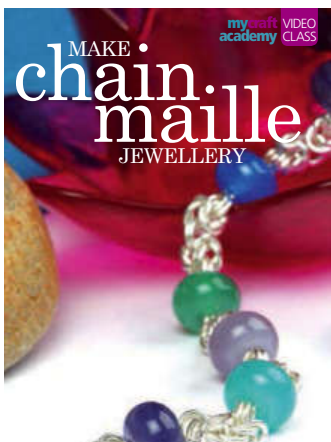


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If you own an iPad or iPhone then you're in for a real beading treat. Bead and Jewellery magazine has a wonderful range of beadmaking and jewellery courses and apps available through the iTunes store.

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# From rocks to gems

Jonathan Wright, owner of Wrightways Beads shares the story of this relatively young beading company.



## Jonathan, can you start by telling us a bit about Wrightways?

WrightWays Beads is a very young company – we're only just over two years old, although we have many returning customers, which is very much appreciated. We operate as a web based business with our main [wrightways.co.uk](http://wrightways.co.uk) website and an eBay shop. The hope for the future is that the majority of the business will be through the website. I believe selling is all about 'value added.' To this end we dispatch on the day of order and take great care about how we pack and present our orders. We value the feedback we receive and we treat our customers as we would like to be treated.

## How did you come to set the business up – do you have a background in jewellery making yourself?

I would call myself a starter in jewellery-making. I am supported by my wife, Jean, who creates her own designs. I turned to semi-precious beads as an offshoot of my degree qualification in Geology. I have been interested in Geology since the age of ten years and still have a keen interest. I discovered my first fossil behind my Grandad's chicken shed. I recognised it (the top half of a sea urchin, preserved in flint) from some posters that were in the corridor of my school. I was taken to the local museum where the curator agreed with my identification. From that moment I was 'bitten by the geology bug'. That interest



still feeds into the bead business. With help from Pantone Fashion Colours for the year and my wife's assistance I purchase unusual designs that have included items like fossil coral.

I designed a website as a starting point for the business. This is currently undergoing a full revamp based on the knowledge I have gained over the past two years.

## What type of beads are you known for selling?

I like to sell mainly semi-precious beads and natural cultured pearls, both at fair prices. I look for unusual shapes but I am aware that some designers like to keep to rounds, these being especially useful for beginners. I also sell crystal, lampwork and seed beads to meet all needs. Findings, charms and pendants tend to be in sterling silver with a few in plated copper. All our silver is tested at a local independent jewellers. I also sell tools, kits, beads and threads.

## What would you describe as your biggest hurdles in running the business?

One of the main hurdles has been a result of the company growing quickly: maintaining stock levels has been difficult as I balance that against cash flow for future purchases. Despite using social media, advertising


and special offers it is proving difficult to drive the majority of traffic via the website, rather than eBay.

## What plans do you have for the future?

I am hoping to start classes and groups soon – maybe between June and August. This will include general beading, wire work using a Gizmo, macramé and chain maille. We plan to teach these 'in house.'

As we have grown, our Stock has been transferred to another room with better storage units to help with picking. As the company grows this will no doubt happen again! Our main focus at the moment is on re-vamping the website to give it a more professional appearance.

We would like to wish you all the best for the future and thank you for taking the time to talk to us.

Don't forget to pop over and check out Wrightways wonderful collection of original beads – you know you will receive a warm and friendly welcome. 



**Top right:** A very small selection of Wrightways beads!

**Above right:** The stock room from which all the orders are packed.

**Left:** The very first fossil that Jonathan found, when he was 10 years old.

## SEEMORE

WrightWays Beads - [wrightways.co.uk](http://wrightways.co.uk)  
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Designed by  
Lynda Pearce



# surf's up! NECKLACE

## BEADstore

- Green onyx cabochon 30x40mm
- 0.9mm wire in green
- 0.5mm wire in green
- 1.25mm wire in silver
- 0.8mm wire in silver
- 0.5mm wire in silver
- 4mm crystal rounds in clear AB
- 4mm crystal rounds in light blue
- 2 x 4mm dark coloured beads for the eyes
- A clasp of your choosing

## TOOLbox

- Round nose pliers
- Side cutter pliers
- Flat nose pliers

## SUPPLYshop

- All supplies bought from Charming Beads [www.charming-beads.co.uk](http://www.charming-beads.co.uk) tel:0843 2211400
- Or contact designer for a custom made kit - [lynda@lyndapearce-designs.com](mailto:lynda@lyndapearce-designs.com)

Have fun and preserve those holiday memories by making this quirky statement necklace by three-time Bead Award winner Lynda Pearce.

**Step 1:** Place your turtle shell Cabochon on a piece of paper and draw around it with a pencil. See figure 1.



Figure 1.

**Step 2:** Using the 0.9mm green wire, form an oval shape that is slightly smaller than the outline of your cabochon. Make a loop at the top of each of the loose ends as shown in figure 2. These will later form your turtle's eyes.

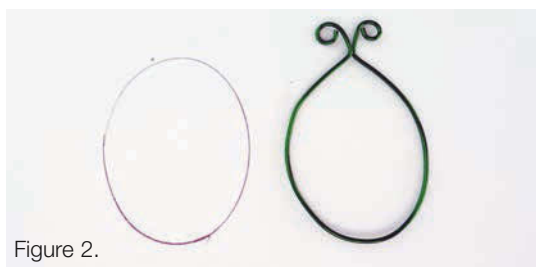


Figure 2.

**Step 3:** Again using the green 0.9mm wire, form the shape of the turtle's head and front flippers following the template provided.

Repeat the process with the second template to create the back flippers and tail section.

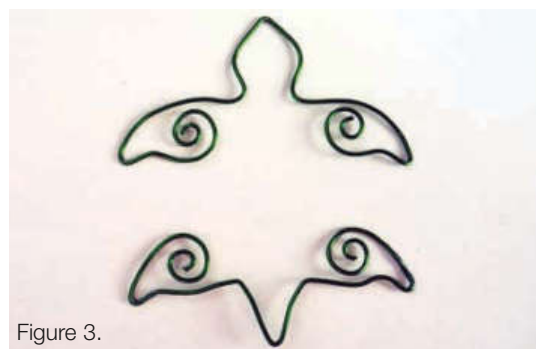


Figure 3.

**Step 4:** Positioning the three green wire shapes together like a jigsaw, make any slight adjustments necessary for the pieces to fit together nicely. See figure 4.

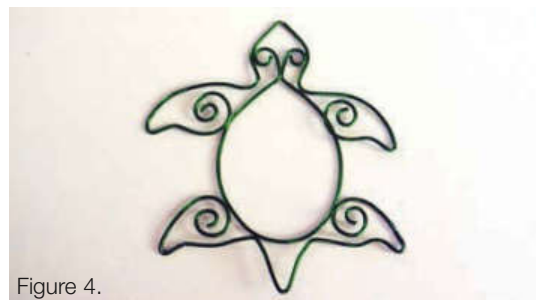


Figure 4.

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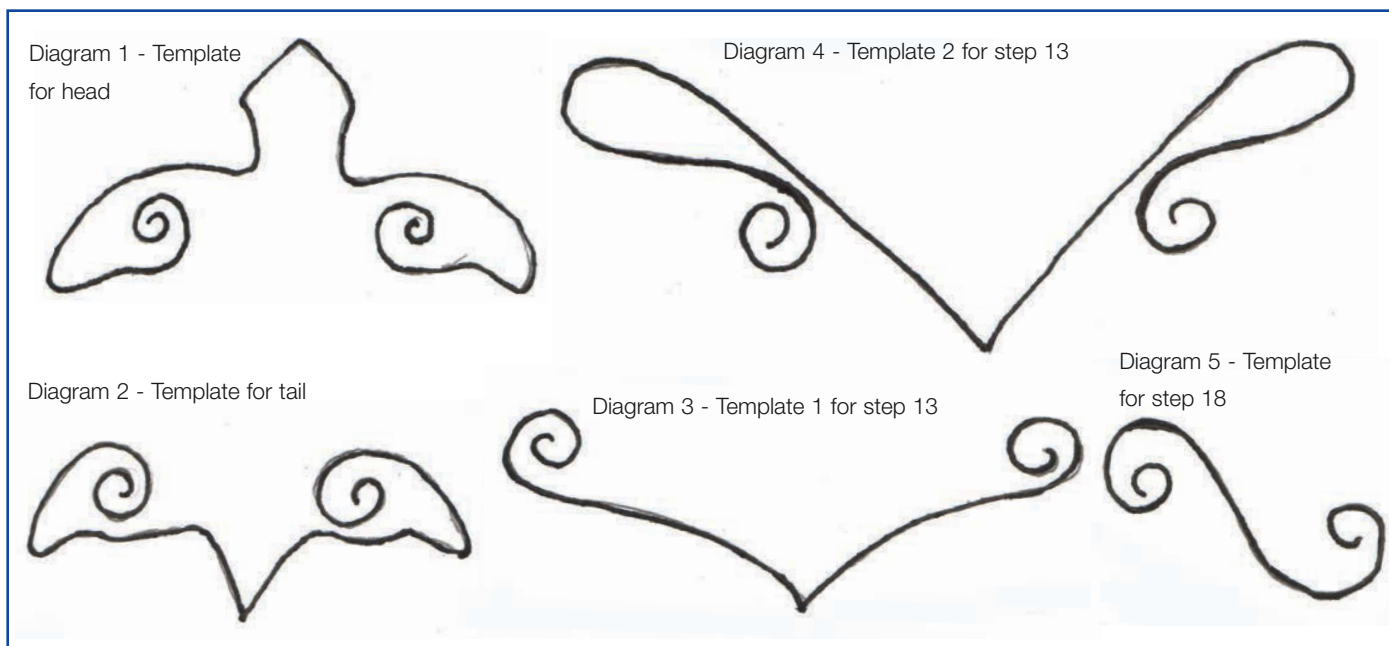




*The ocean is an endless source of inspiration and filled with mysterious and fascinating creatures like the sea turtle. This piece was inspired by the way turtles swim through the waves.*







**Step 5:** Starting with the tail-piece, wrap a short length of 0.5mm green wire where the swirl of a rear flipper meets the body wire to connect the two pieces together. Repeat this process to connect the other intersections at the tail. See figure 5.



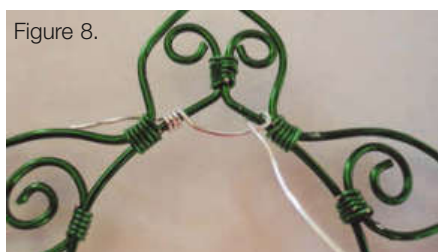
**Step 6:** Repeat the process to connect the head sections to the body in the places shown (at the swirl and corner of each flipper) until the sections are secure. Create one more wrap to connect together the turtle's eye swirls. See figure 6.



**Step 7:** Cut a 1.5m length of 0.5mm silver wire and wrap one of the ends at the point shown to anchor it. See figure 7.



**Step 8:** Bring the wire across to the other side of the head forming a loose loop. Bring the working wire up through the middle of the loop and pull gently into shape. See figure 8.



**Step 9:** Form another loop of the same size next to the first one. Again, bring the working wire up through the centre of the new loop and gently pull into shape. See figure 9.



**Step 10:** Continue making loops in this way until you have gone all the way around the turtle shell outline as shown in figure 10.



**Step 11:** Bring the working wire up through the first loop you made, then place the cabochon shell in position. With the wire wrapped around the top of the first loop, begin forming a second round of loops in the same way as the first using the first round of loops as a base. See figure 11.



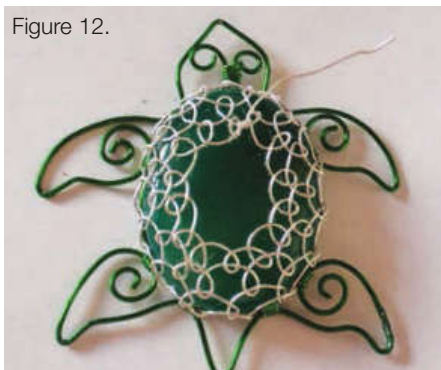
**Step 12:** Continue this process all the way around. This should now hold the cabochon in place. You can choose to finish the loops at this stage if preferred, or continue making

## TOptip

- When working with coloured wire, it's useful to have a bottle of nail polish in a similar colour on hand to cover any small areas of damage to the coating which can sometimes happen.
- When making your swirls, I find it best to make an initial loop with the round nose pliers then hold the piece flat with flat nose pliers to manipulate the wire into a spiral.
- Smaller matching cabs are also available so why not reduce the size of the design to make matching earrings?

additional rounds of loops until you are happy with the effect. Wrap the end of the wire around a loop twice to secure, then trim the excess. See figure 12.

Figure 12.



**Step 13:** Following the templates provided, form the two shapes shown using 1.25mm wire. See figure 13.



**Step 14:** Cut a half metre length of 0.5mm silver wire and wrap several times at the point shown to anchor the two new wire pieces together. See figure 14.

Figure 14.



**Step 15:** Add a 4mm clear ab crystal to the working wire, position it so it sits on the top of the thick wire shape. Wrap the thin wire around the thick one to secure the bead in place. See figure 15.

Figure 15.



**Step 16:** Continue adding beads and wrapping until you reach the other side of the thick wire shape. Wrap several times to secure then trim. See figure 16.

Figure 16.



**Step 17:** Using the same process, add a row of blue 4mm crystals to the inside edge of the loops shown in figure 17.

Figure 17.



**Step 18:** Using the final template, make 4 swirl wave shapes out of 1.25mm wire. See figure 18.



Figure 18.



**Step 19:** Using the technique described above, add blue crystals to two of the waves and clear AB crystals to the other two. See figure 19.

Figure 19.



**Step 20:** Position the turtle over the v shaped wire shape so that the tips of the top flippers touch the bottom swirls of the silver shape as in figure 20. Wrap short lengths of 0.5mm green wire at the point where the flippers and swirls meet to secure the turtle to the silver wire piece. Turn the piece over and secure one more time at the point where the V of the silver section meets the turtle's tail.

Figure 20.







**Step 21:** Cut a 10cm length of 0.5mm green wire and use it to anchor the side of the turtle's head to its eye. See figure 21.

Figure 21.



**Step 22:** Add a dark 4mm bead to the working wire and wrap it around the other side of the eye loop. Take the wire across to the other eye loop and anchor it by wrapping twice. See figure 22.

Figure 22.



**Step 23:** Add the second dark bead and wrap the wire around to anchor the second eye to the other

side of the turtle's head. See figure 23.

Figure 23.



**Step 24:** Using two jump rings, connect one of the clear ab 'wave' swirls to the main wire shape as shown in figure 24.

Figure 24.



**Step 25:** Using two more jump rings, connect a blue 'wave' swirl to the first one. Repeat the process on the other side. See figure 25.

Figure 25.



**Step 26:** Thread seven 4mm crystals onto 0.8mm wire and make a loop at one end. Curve the wire slightly, as shown, then cut the wire to size and make a loop at the other end. See figure 26.

Figure 26.



**Step 27:** Make several of these pieces in each crystal colour then connect them to the 'wave' swirls using more jump rings. Continue connecting pieces as shown until the chain reaches the desired length then add a clasp of your choosing to finish. See figure 27. ~~~~~

Figure 27.



## COLOURwise

- Although turtles are generally green or brown, why not experiment with other colours? Cabs this size are available in a range of different gemstones so why not consider making one in your birthstone colour for example?



**SEEMORE**

Website: [www.lyndapearce-designs.com](http://www.lyndapearce-designs.com)



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Book tickets and workshops online  
**[www.thebigbeadshow.co.uk](http://www.thebigbeadshow.co.uk)**

or call the Bead & Jewellery office on + 44 (0) 1903 331044





# sparkle spacer angel NECKLACE



## BEADstore

- 60" silver tiger tail
- 1 x charm dropper and jump ring
- 2 x calottes, crimp beads and a lobster clasp
- 60 x size 5 beads
- 16 x 6mm glass pearls
- 14 x 4mm crystal cubes
- 16 x 6mm crystal rondelles
- 16 x 3x4mm crystal rondelles
- 60 x 4mm sparkle spacers - silver plated
- 24 x 6 mm sparkle spacers - silver plated
- 14 x 8mm sparkle spacers - teal

## TOOLbox

- Round nose pliers
- Wire cutting pliers
- Flat nose pliers
- Bead mat

## SUPPLYshop

- Riverside Beads, 50/56 High Street, Market Deeping, Peterborough, PE6 8EB 01778 346810 [www.riversidebeads.co.uk](http://www.riversidebeads.co.uk) e: [info@riversidebeads.co.uk](mailto:info@riversidebeads.co.uk)

Riverside Beads has designed this new jewellery collection using their popular sparkle spacers in stunning shades of teal.

**Step 1:** Take a length of tiger tail and add a bead bail to the centre. On one side add a pearl, 6mm sparkle spacer, 6mm crystal, seed bead, 3x4mm crystal, seed bead, 4mm sparkle spacer, crystal cube, 4mm sparkle spacer and a seed bead. See figure 1.



Figure 1.

**Step 2:** You are now going to add sparkle spacer clusters around the necklace. Each cluster is made by adding a 4mm and 6mm silver sparkle spacer, then an 8mm teal sparkle spacer and finally a 6mm and 4mm silver sparkle spacer. Add a further seed bead before you add the next sparkle spacer cluster. See figure 2.



Figure 2.

**Step 3:** Repeat this sequence to add around 8 clusters to each side of the necklace or alter the number until your necklace is the desired length. Add a calotte fastening with a crimp bead inside the calotte; crimp the bead

with flat nose pliers and close the calotte over the crimp bead. Attach a jump ring to the calotte on one side. Add the crimp bead and calotte to the other end and attach a lobster clasp to this calotte. See figure 3.



Figure 3.

**Angel Charm:** To create an angel charm take your head pin and add the bead cap, add 2 each of the 12mm, 10mm, 8mm, 6mm and 4mm silver sparkle spacers, continue with the angel wings, 6mm stardust bead and the 6mm sparkle spacer, turn a headpin loop to secure the beads in place. Attach the charm to your jewellery with a jump ring. See figure 4.



Figure 4.

You can also make earrings and a bracelet to match your necklace – have some fun playing with different combinations of sparkle spacers to create different clusters and patterns.



### time&money

Make in around  
2 hours for  
approx £10



### DESIGNnote

- Vary the sizes of your sparkle spacers to create different size sparkle spacer clusters.

### "Inspiration"

- The possibilities for design using our sparkle spacers is inspirational I love how they sparkle in the sunlight and the combination of crystals creates a stunning piece.

### TOptip

- Our sparkle spacer beads make great angel skirts and are also perfect for Christmas trees too.

### COLOURwise

- Our sparkle spacers come in over 30 colours perfect for coordinating with your pearls and crystals.

**SEEMORE**

Website: [www.riversidebeads.co.uk](http://www.riversidebeads.co.uk)



# Readers' CHALLENGE

Every issue we ask you to send in your themed creations. This time the challenge inspiration was 'Your Recent Makes'. Take a look at what these clever readers came up with.



## Antonella Nunziati – Italy

This lovely 'Prelude Pendant' has been made from Swarovski crystals from their Spring/Summer 2015 range, paired with Toho beads. Thank you to Antonella for sharing it with us.

## Jane Edwards – Kent

Jane has been busy turning some old items into beautiful new jewellery. These include old earrings, buttons, beads rooches. It's wonderful to see items that might have been thrown away finding a new life in this gorgeous array, so thank you Jane for sharing your work.



## Lorraine Davies – South Wales

Lorraine tells us that she has been very busy with her W.I. group, teaching and making Egyptian style jewellery. The group has been celebrating the centenary of the W.I. with a range of competitions with themes ranging through the 1915-2015 decades. For this competition, they were challenged to produce something that could have been found in Tutankhamen's tomb when it was discovered in 1922. Lorraine conducted some research of her own before making her gorgeous jewellery set and the results she discovered were fascinating. "I found a wonderful old book from 1970 by a famous Egyptologist, full of stunning photographs. I was quite astonished by what I was looking at. A lot of the pieces could easily be worn today, but many of the styles of beads I was able to supply already. They used materials such as Rondelles, Bugles, Daggers and various colours of glass beads, plus semi precious Agates found on beaches. They also had Lapis Lazuli, Turquoise and Carnelian, which is why most of their jewellery is only in these beautiful colours, plus extravagant and copious amounts of gold. It appeared that the Pharaohs had the luxury of owning their own gold mine." Lorraine's modern beads were supplied by GJ Beads and the Cabochon came from Kernow Craft.

## challenge themes

| ISSUE | THEME          | DEADLINE            |
|-------|----------------|---------------------|
| 66    | Winter Sparkle | 31st August 2015    |
| 67    | Mixing it Up   | 30th September 2015 |
| 68    | Love           | 4th November 2015   |

You can email photos to [editor@beadmagazine.co.uk](mailto:editor@beadmagazine.co.uk) Please add the challenge theme in the subject line.

## The Spellbound Bead Company

This issue, each featured entry wins a free selection of seed beads from The Spellbound Bead Co.  
47 Tamworth Street, Lichfield, Staffordshire  
WS13 6JW. 01543 417650  
[www.spellboundbead.co.uk](http://www.spellboundbead.co.uk)





### Marina Garbo – Italy

Marina made this beautiful tricolour bracelet using rocailles (traditional seed beads). It has a wonderful texture and is a really unusual development of a floral theme, which we loved!



### Jennifer Greenwood – Yorkshire

Jennifer sent us three lovely photos of recent makes – two gorgeous wirework pieces and the beautiful bead necklace made from Fimo beads. The heart started life as a design by a friend, but Jane was given permission to copy and adapt the design, so she added in some ornamentation, including the potato pearls. She also told us that although she had gained a little experience from watching her Mum make some jewellery, it was her purchase of the first issue of Bead Magazine that really started her own journey. We feel privileged to have been part of that journey, so Jennifer, thank you for sharing your work with us.



### Daniela Parrella – Italy

A lovely pair of geometric earrings made by Daniela using Miyuki Delicas.



### Amanda Hobson – Northamptonshire

Amanda tells us that she has just finished this bracelet. She started it several months ago, but did not really like the project. We're sorry to hear that she recently suffered a terrible loss, so she has been finding solace in her beading. This is the wonderful result and Amanda tells us that now it is finished she loves it. Unbelievably, she has only been beading for just over a year, so this is wonderful achievement. We're sending our good wishes to her and would really like to thank her for sharing this story of beading helping through a terribly difficult time.





# beadme

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# workshops

Looking for Workshops/Classes in your area?

## BRISTOL

### Bristol

All Seasons Bracelet with SWAROVSKI ELEMENTS beads, £45 including all beads and materials.

**Shiney Company - 0117 3009800**  
[www.shineyrocks.co.uk](http://www.shineyrocks.co.uk)

## CAMBRIDGESHIRE

### Peterborough

Introduction to wirework - £20. Level 1 Coiling gismo - £20. See website for other courses.

**Riverside Beads - 01778 346810 / 01778 380238 / 07904 032411** [www.riversidebeads.co.uk](http://www.riversidebeads.co.uk)

## CORNWALL

### Hayle

Seed bead workshops, peyote, brick, RAW, loom work, regular weekly classes, catering for beginners and improvers in a relaxed and friendly atmosphere. Please telephone to book.

**G J Beads - 01736 751070** [www.gjbeads.co.uk](http://www.gjbeads.co.uk)

### Helland

Regular courses in Metal Clay, Silverworking, Beading & Wirework, Polymer Clay, Glass and other craft subjects. Private tuition available.

**Cornwall School of Art, Craft and Jewellery - Tel: 01208 264155** or check website for details. [www.csacj.co.uk/](http://www.csacj.co.uk/)

## DORSET

### Christchurch

Various workshops throughout the year, for all levels, with Graham Halls, Jennifer Ains & guest designers. We also run a weekly Coffee & Bead group. It is held every Thursday from 10.30 - 1.00. All abilities welcome. A great place to gain experience & learn new techniques. £1.00 for drinks

**C J Beaders - 01425 279992** [www.cjbeaders.co.uk](http://www.cjbeaders.co.uk)

### Semley

Our new workshop programme for 2014 is now available. Encompassing many different techniques for beginners through to advanced. See website for details.

**Stitchncraft Beads - 01747 830666**  
[www.stitchncraft.co.uk](http://www.stitchncraft.co.uk)

## EAST SUSSEX

### Eastbourne

At the Eastbourne Bead Company we offer workshops in Beading, Wirework, Chainmaille, P M C, Bead embroidery, Lampworking and Tiara making, day and evening classes.

**The Eastbourne Bead Company - 01323 647409**  
[www.theeastbournebeadcompany.co.uk](http://www.theeastbournebeadcompany.co.uk)

For details on how to be included in our Workshops/Classes listing, contact Maria on 01903 884988 or email [maria@ashdown.co.uk](mailto:maria@ashdown.co.uk)

## GLOUCESTERSHIRE

### Wotton-under-Edge

Come and join us for Beads and Banter every Thursday morning 10 am to 12 noon or the first Tuesday of each month 6.30 to 8.30 pm. We also hold a wide variety of workshops for all ages, including children. Phone or see the website for details and photos.

**Tanzee Designs 01453 520 000**  
[www.tanzeedesigns.co.uk](http://www.tanzeedesigns.co.uk)

## HAMPSHIRE

### Basingstoke

Oak Tree Crafts sponsored classes with an ever changing programme and Lorraine as the tutor.

**Contact: Oak Tree Crafts Ltd, 0121 342 1370**  
or at [www.oaktreecrafts.com](http://www.oaktreecrafts.com)

## ISLE OF WIGHT

### Ventnor

We offer a variety of classes for beginners and intermediate levels in bead jewellery and chain-maille making on most Tuesday evenings 7pm – 9pm.

**Purple Moon Beads - 01983 852473**  
[www.purplemoon-beads.co.uk](http://www.purplemoon-beads.co.uk)

## KENT

### Birchington

We have a choice of six beading classes a week and we also run specialist workshops.

**Thanet Beads & Beading Classes - 07877873370.**  
[www.patriciabeads.co.uk](http://www.patriciabeads.co.uk)

### Folkestone

Regular bead-weaving workshops run by Lin Shields.

**07766 531158. linshields@talktalk.net**

### Medway

Workshops with Chloe Ménage on 20 June, £15 & £20 plus cost of kit.

[www.medwaybeaders.co.uk](http://www.medwaybeaders.co.uk)

### Sevenoaks

We hold workshops 4 times a week, basic stringing or beadweaving. Check website for details, program changes monthly.

**Beads Amore - 01689 857715** [www.beadsamore.co.uk](http://www.beadsamore.co.uk)

## LANCASHIRE

### Accrington

Beadweaving workshops with projects ideal for new beaders. All materials provided. Ring or check our website for full details.

**Halfpenney's - 01254 236049** [www.halfpenney.co.uk](http://www.halfpenney.co.uk)

### Preston

Regular classes ranging from beadweaving, stringing, wire work, knotting and macrame. Check website for details.

**Beads Forever - Tel: 01772 745049**  
[www.beadsforever.co.uk](http://www.beadsforever.co.uk)

## Manchester

Weekly Classes From £15, ranging from complete beginners to advanced, they include Tiara making, bead weaving, wire work, Russian Peyote stitch, and many more.

**The Bead Shop - 0161 833 9950**  
[www.jewellerymaking-classes.co.uk](http://www.jewellerymaking-classes.co.uk)

## NORFOLK

### Hackford

Workshops, childrens' parties and jewellery making classes available in store. See website for details

**Raggle Taggle Beads - 01953 851734**  
<http://www.raggletagglebeads.co.uk>

### Harleston

Variety of classes available from beginners (£8 including materials) and seed beading to birthday parties and school holiday workshops. Please see website for current list.

**Sparkle & Flair - 01379 855491**  
[www.sparkleandflair.co.uk](http://www.sparkleandflair.co.uk)

## STAFFORSHIRE

### Lichfield

Beginners, Beginners Plus, Creating with Wire, Christmas Decorations and Stocking Fillers are just some of the courses taught by our experienced and enthusiastic tutors. See the website for full details and current availability.

**The Spellbound Bead Co - 01543 417650**  
[www.spellboundbead.co.uk](http://www.spellboundbead.co.uk)

## SUFFOLK

### Long Melford

Various classes and workshops to tempt the beginner into jewellery making, as well as courses for the more advanced beader.

**The Bead Boutique - 01787 464909**  
[www.thebeadboutique.co.uk](http://www.thebeadboutique.co.uk)

## SURREY

### Esher

The perfect opportunity to try your hand at that technique you've been desperate to learn. With a fantastic selection of taster classes you have plenty to choose from, plus a limited number of mini masterclasses.

**The Big Bead Show - + 44 (0) 1903 331044**  
[www.thebigbeadshow.co.uk](http://www.thebigbeadshow.co.uk)

### Woking

Fun, friendly classes for all levels of experience in a wide variety of jewellery making techniques. Individual and customised tuition, jewellery making parties and metal clay firing service available.

**Surrey Jewellery School - 07896 727798**  
[www.surreyjewelleryschool.com](http://www.surreyjewelleryschool.com)

## WEST MIDLANDS

### Hampton-in-Arden, Nr Solihull

Oak Tree Crafts sponsored classes with an ever changing programme and Lorraine as the tutor.

**Contact: Oak Tree Crafts Ltd, 0121 342 1370**  
or at [www.oaktreecrafts.com](http://www.oaktreecrafts.com)

## WALES

### Cardiff

We aim to teach all abilities with projects to suit the latest trends. Book with us for two hours at a time convenient for yourself.

**SHIMA BEADS - 02920 569693**  
[www.shimabeads.co.uk](http://www.shimabeads.co.uk)





# Bead Society of Great Britain

If you like beads, then you might like to think about joining the Bead Society of Great Britain.

**T**he Bead Society of Great Britain has been running for over a quarter of a century, so Tina Holmes from the society, has been kind enough to share some details about what they have to offer.

The Bead Society of Great Britain is now 26 years old, born 1989, West Hampstead, London. The aims remain unchanged from then – it is a subscription-based, non-profit organisation run by a dedicated team of bead nuts who work voluntarily to bring their members the very best from the world of beads.

The society is open to all who have a passion for beads, be it professional or as a hobby. We provide information about beads ancient and modern, of all shapes, sizes, materials and colours, how they are made and used.

The very first bead fair in the UK was held in South London in November 1990. In the following years thousands of bead lovers have been to look, buy and gather inspiration from the sellers who source their stock from all over the world.

The 2015 show will be held at Uxbridge College on Sunday 4th October

from 10.30am–4.30pm. It is an amazingly spacious, airy and well lit venue with 500+ parking spaces and good bus and tube links.

If you are driving, you can use the Satnav Post code UB8 1NG.

The UK is rich in Guilds, Societies, local groups and gatherings of like-minded people. Many of these grew out of the seeds sown by the Bead Society. From the small band of 20 bead enthusiasts who started over 25 years ago a huge amount of art is being created and preserved. There are magazines in the UK and USA dedicated to beading with new designs of beads coming out all the time – usually designed by beaders who want something different. The UK is spoilt now. There are many bead fairs right across the country so bead lovers can indulge in their passion. BUT... The Bead Society's Bead Fair is THE one to find ancient, modern, collectable, antique and eclectic beads for that one off special creation. There are also many tools, findings, equipment, wire, thread and gadgets to satisfy the most ardent beader.

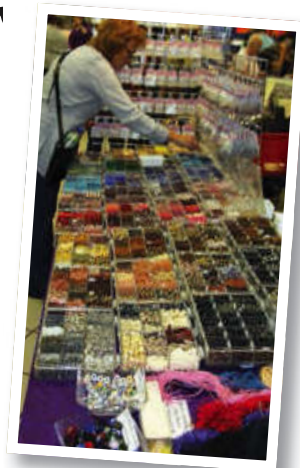
We are privileged to have Olive

Humm who will tutor a FREE drop-in class – Learn a technique you might not have tried before and when Olive is happy you have mastered it you go away with the sample you made and a pattern to play with at home. So please visit us at Uxbridge College on the 4th October 2015. Meet old friends, make new ones and talk beads to folk who speak the language.

If you are interested in joining the Bead Society of Great Britain, the annual membership is £12. For this you will receive three 40-page colour journals throughout the year. We also organise workshops with bead artists from all over the world which are free to members, and you can get reduced entry to some bead fairs on production of a membership card. Plus you will receive free entry to the Bead Fair at Uxbridge. Overseas subscriptions are also available.

Find us online at [www.beadsociety.org.uk](http://www.beadsociety.org.uk)

**Above pictures:** Thank you to Clive Playfair for the photos of some stands at the Bead Society of Great Britain fair.





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Designed by  
Anna Lindell



# Flying BAT

Beaded animals in 3D make cute decorations for your home. Use wire and seed beads to try the technique with this fun flying bat.

## BEADstore

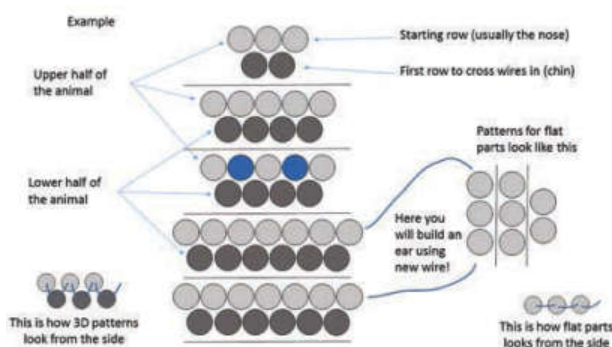
- 3g size 11/0 rocaill seed beads (A) – Toho 11-49
- 2x size 11/0 rocaill seed beads (B) – Toho 11-1825
- 2x Mini Dagger beads 2,5x6 mm (C) – Dark Bronze
- 2 m of 0,3 mm metal wire – black

## TOOLbox

- Set of pliers
- Wire cutters

First you need some information on how to read patterns for 3D animals. Usually you start from the nose and work your way backwards along the body. Legs and wings are added when the main body is finished.

See the example figure below. The top row in the pattern is the starting beads that you push to the middle of the wire. That row is also the upper half of the animal's body. The second row in the pattern is the first row of beads in which you cross the wire ends, and that is also the lower half of the animal's body. The line shows when you change between upper and lower half of the body.



The two lines sticking out on the side show where you need to add wire to make protruding parts, such as legs, big ears or wings. Legs are usually built in the 3D technique. For ears and wings that are supposed to be flat, you will only see one row of beads between each line on the pattern. In that case you position the rows of beads

adjacent to each other instead of arching them as upper and lower rows.

There you go – now let's have fun!

**Step 1:** Cut 1m of 0.3mm metal wire. Pick up 3 (A), and push them to the middle of the wire. Make a U-shape where the beads are positioned so that they stay in place. See figure 1.

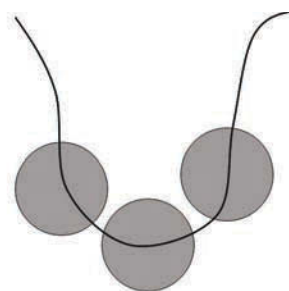


Figure 1.

**Step 2:** Hold one end of the metal wire in your left hand and the other one in your right hand. Pick up 2 (A) on one end wire. Pass the other end wire through the beads so that the wires cross inside them, then pull tight. Make sure that the two end wires are about the same length. See figure 2.

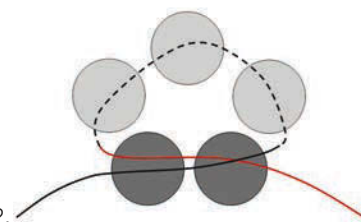


Figure 2.

## time&money

Make in about 2  
hours and for  
under £5





**Step 3:** Pick up 5 (A) on one end wire, and cross the other wire through the same 5 (A). When you pull tight, let the beads form an arch adjacent to the very first 3 (A). This is the nose part of the bat. See figure 3.

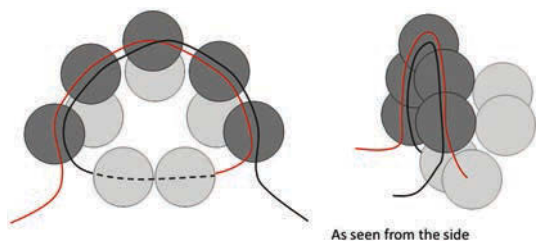


Figure 3.

**Step 4:** Pick up 4 (A) on one end wire, and cross the other through the same 4 (A). Pull tight and let the beads form an arch adjacent to the 2 (A) from Step 2. This is the chin of the bat. See figure 4.

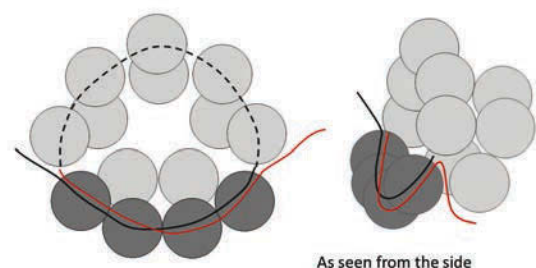
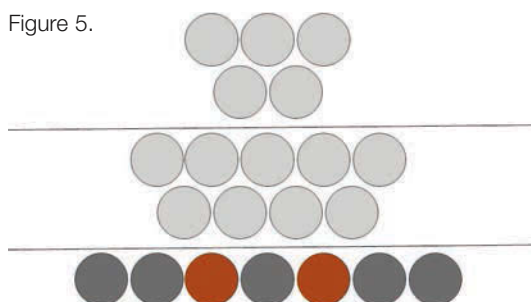


Figure 4.

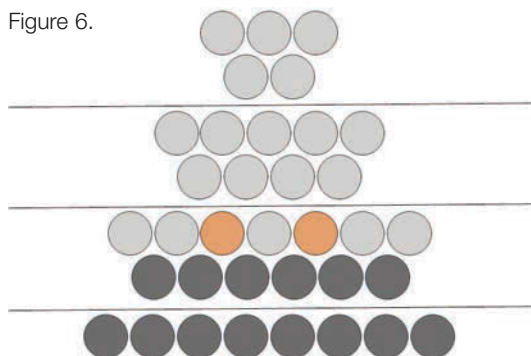
**Step 5:** Continue working in the same technique on row 3a by picking up 2 (A), 1 (B), 1 (A), 1 (B) and 2 (A). Please note that figure 5 has switched to a regular pattern, and that you already have added the shaded beads.

Figure 5.



**Step 6:** Work row 3b by picking up 6 (A), and row 4a by picking up 8 (A). See figure 6.

Figure 6.

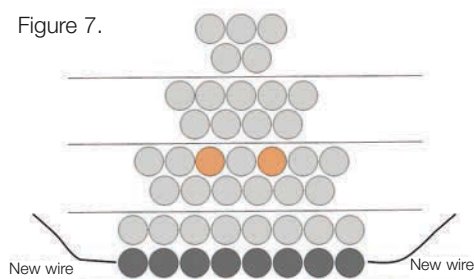


### "Inspiration"

- Beaded 3D animals were the first projects I made using seed beads. In Sweden, most kids try the flat technique in primary school, and my daughters brought home small animals that sparked my interest in seed beads. Soon I developed patterns of my own – beaded 3D animals are fun!

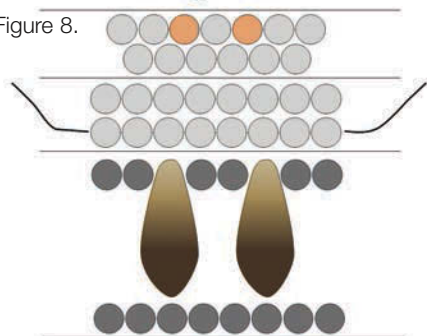
**Step 7:** On row 4b, it's time to add your first 50cm long new wire for the wings. Pick up 8 (A) on one end wire, and cross the other end wire through the beads as usual. But before pulling tight – pass the new cut wire through the same beads as well. The new wire should protrude equally on both sides of the row. Then pull tight. See figure 7.

Figure 7.



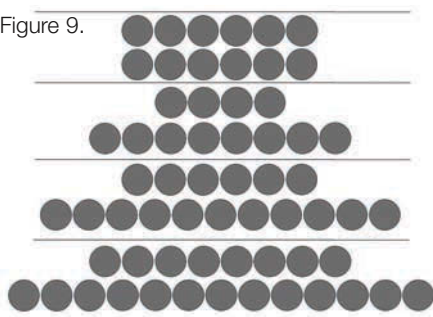
**Step 8:** Make sure you use the main body wire for the next row. Work row 5a by picking up 2 (A), 1 (C), 2 (A), 1 (C) and 2 (A). The (C) beads should be pointing upwards. Work row 5b by picking up 8 (A). See figure 8.

Figure 8.



**Step 9:** Follow figure 9 for rows 6a – 9b, using (A) beads. You will find that the bat will have a slim neck before the body starts expanding with the increase in the number of beads. See figure 9.

Figure 9.



**Step 10:** Follow figure 10 for rows 10a – 13b. On row 10b, add a second 50cm long new wire for the wings as you did in Step 7. See figure 10.

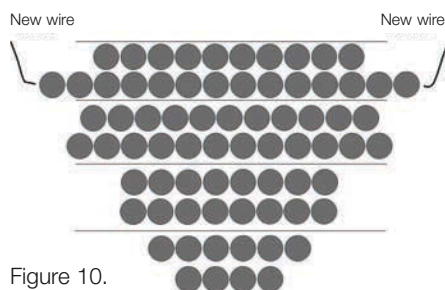


Figure 10.

**Step 11:** When the main body of the bat is complete, it is time to fasten the wires. Wrap each wire around the wire between two rows as seen in figure 11. Make sure not to wrap around the wire of the last row. If you do this, you will only twist the wire inside the beads without fastening them. After they are fastened, cut the wires. See figure 11.

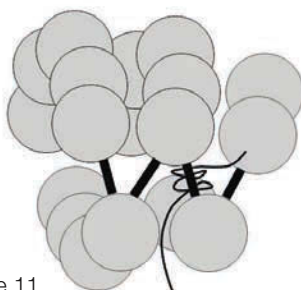


Figure 11.

### The wings

The wings are made with the flat technique. That means that you will lay the beads adjacent to each other instead of arching them upwards and downwards as on the body of the bat.

### TOPTip

- When you add new wire, do so before pulling tight. It makes it easier to pass the wire through your beads.
- Bend new wires along the body of the animal to prevent them from falling out of your work.
- Be careful when you add the first row of beads to protruding parts, so that you don't pull the new wires through from the other side of the animal.

**Step 12:** Pick up 4 (A) on the wing wire closest to the head. Pass the wire end around the wire on the side of the bat, right behind the 4 (A) that forms the neck. Then pick up 4 (A) again. The extra loop action means the wing will stay close to the body. See figure 12.

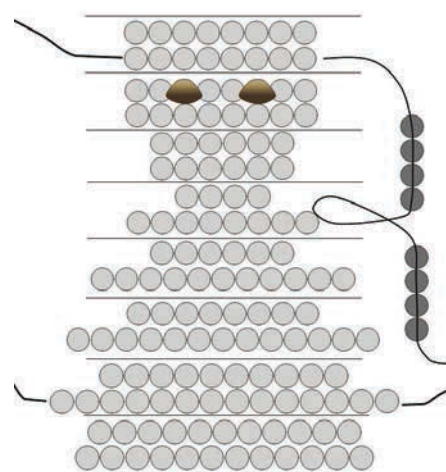


Figure 12.

**Step 13:** Cross the rear wing wire through the 8 (A) added in the last Step. When pulling tight, pull carefully and make sure you don't pull the wing wires through from the other side of the bat. See figure 13.

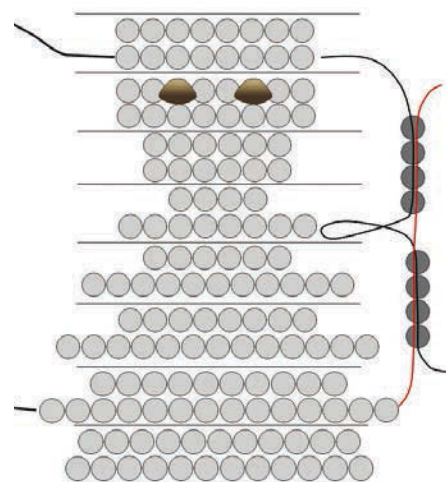


Figure 13.

**Step 14:** Repeat Step 12 and 13 to start the other wing. By doing so, you will prevent the wing wires from getting pulled out of the body. After having secured the wires on both sides of the body, you can go on working with one wing at a time. See figure 14.



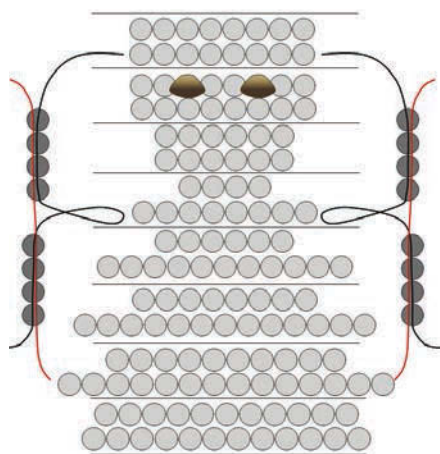


Figure 14.

**Step 15:** Work row 2 of the wing using 7 (A), and row 3 using 6 (A). Remember to place the rows of beads adjacent to each other. See figure 15.

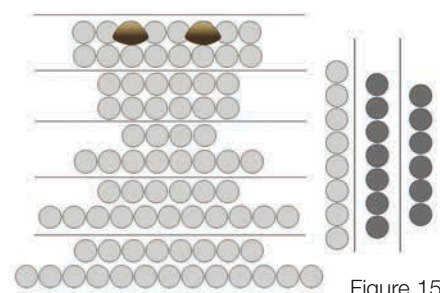


Figure 15.

**Step 16:** Next you will make the thorns on the wing. On the wire end that points to the rear, pick up 2 (A). Pass back through the first (A) strung, and pull tight making the beads snug up to the wing. Then pick up 6 (A), and cross the other wire end through the 6 (A) as usual. See figure 16.

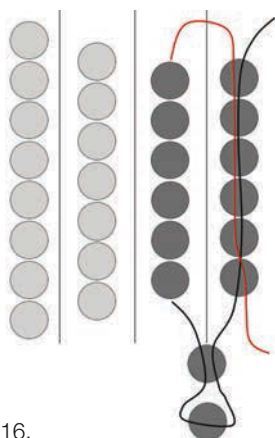


Figure 16.

**Step 17:** Follow figure 17 to work rows 5 – 8. Add a second thorn on the wing between rows 7 and 8, as described in Step 16. See figure 17.

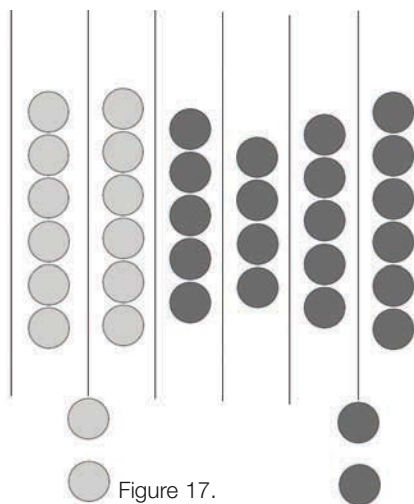


Figure 17.

**Step 18:** Follow figure 18 to work rows 9 – 12. When you have reached the end of the wing, fasten the wire ends between rows 10 and 11 before cutting them. See figure 18.

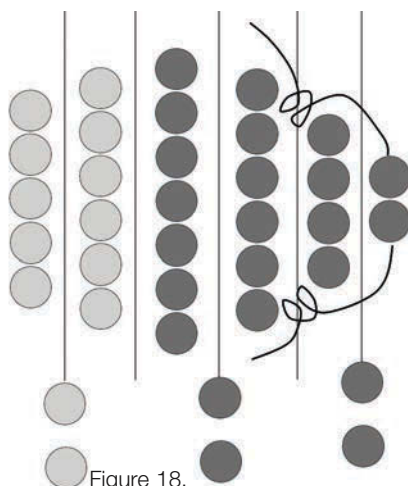


Figure 18.



**Step 19:** Repeat Steps 15 – 18 for the other wing of your bat. Then it's all done! Add fishing line or a ribbon to hang it in your window, or why not use a chain to wear it as necklace?

### DESIGNnote

- If you like to plan your beadwork early, then these cute bats would make a fabulous Hallowe'en decoration. Anna is going to be teaching some more beaded animals at the Big Bead Show, so if you want some top tips direct from her, make sure you book a place on her workshop!



**SEEMORE**

Website: [www.tigerguld.com](http://www.tigerguld.com)



# *tips, tricks and* **TECHNIQUES**

Giving your jewellery a professional looking finish can make all the difference and it's not difficult to do.

Depending on the technique you are using, there are several different ways in which you can give jewellery a neat and professional looking finish. This will also help your jewellery to stand the test of time. The world of jewellery findings can be a pretty confusing place, so I am going to look at a few findings, techniques and materials that will help you to create a really neat finish to your jewellery, with very little effort.

## **Adding a clasp to bead-weaving projects**

If you are using bead-weaving techniques to create jewellery, you may be adding a beaded clasp, in which case your main concern is to finish your threads neatly and make sure that the clasp joins seamlessly into the beadwork. If you are adding a shop-bought clasp, then you have a couple more issues to think about.

Firstly, breakages: sometimes clasps break, especially the type that have spring fastenings, like bolt or lobster clasps. Magnetic clasps can also lose their attraction over time. Barrel clasps can suffer from screw threads loosening and even toggle clasps can sometimes break, so there is no guaranteed clasp. Therefore, you need to make sure that you make your jewellery in such a way

that you will be able to change the clasp without having to un-make the entire piece of jewellery. If you are stitching your clasp on, then it is a good idea to start a new thread, just

to attach the clasp. This way, you have to remove the clasp later on, at least you will know you can just cut the thread and your jewellery will remain in tact. Just make sure you fasten it securely – you don't want the clasp falling off!



**Top left:** Roll the ends of memory wire and then decorate them with a

dangling bead.

**Top right:** Bead strung necklace using crimp covers to create a professional finish.

**Above:** Calottes.

**Left:** Using a calotte.



Alternatively, you might want to think about using a calotte. Sometimes called a clamshell, this is a tiny little finding with a sort of 'ball' attached to a hook. You can fix a tiny seed bead inside the ball, then attach the hook to the clasp. This gives a very professional looking finish and it means you can change the clasp just by opening the hook on your calotte. You can buy calottes in different types of metal, so you should find something that matches the colour of metal in your clasp.

If you are stitching thread through the eye of a metal clasp, you might want to think about using a piece of French Wire, or gimp. This is basically very tightly coiled wire. Cut a length of about ¼" (0.5cm) and then feed your needle through the coil. The wire will sit around the thread, through your finding. This gives the look of a piece of metal which disguises the thread, but it will also help to protect the thread from wear and tear.

### Finishing bead stringing projects

A lot of bead stringing projects will be using a material like Tigertail or Beadalon. This is basically made from very fine strands of wire that have been woven together. It is very strong, yet supple, so is an excellent choice for a strung necklace



**Right:** A crimp cover disguises the crimp attaching the magnetic clasp on the right, while French wire has been used to stitch the closed ring in place.



**Left:** Use French wire to cover the thread every time you add a closed ring to link separate components.

**Below left:** French Wire, or gimp.

**Bottom left:** French wire will disguise and protect thread if you are stitching a clasp in place


or bracelet. However, it is not really designed for knotting, so you will most likely be stringing your clasp and fixing it in place with a crimp. If you are well-practised at making crimps, you will probably create a pretty neat finish, but even the most experienced beaders have 'off days' when it comes to crimping. So if your crimps are not looking quite as perfect as you would like, just cover them using a crimp cover. This is an open circle of metal that can be closed over the top of a crimp, using flat nose pliers. Again, these covers come in lots of metal finishes, so you will be able to find something to match to your clasp. When the cover has been closed, it looks like a little metal spacer bead, so this gives a really great finish.

### Finishing memory wire

If you are making jewellery using memory wire, you have a couple of different options. You can buy memory wire end caps which you simply need to glue onto the ends of your memory wire. I may be overly

cautious, but I always worry whether the glue will hold. If your end caps fall off, then so do your beads! The end caps look lovely, but if, like me, you have concerns about security, you can try another option.

Take a pair of round nose pliers and carefully roll the ends of your memory wire over, so you create a little coil. You can just stick to a single coil, or you can keep on rolling so that your coil is a couple of strands of wire wide. Personally I think this provides an attractive finish, but if you really want to make a feature of it, you can always add a single bead on an eye pin that loops through the end coil.

If you want more detailed information about using the findings I have been talking about, you can download some free technique sheets to show you how to use French Wire, Crimps and Calottes at [www.beadflowers.co.uk](http://www.beadflowers.co.uk). Or you can find more information about choosing and attaching clasps and other useful articles on [www.myworldofbeads.com](http://www.myworldofbeads.com). 



Designed by  
Agnieszka Watts



# oriental BRACELET

## BEADstore

- 3 x 6mm turquoise round beads
- 24 x 6/4mm glass teardrops matte metallic flax
- 24 x 4mm round faceted fire-polish beads Persian turquoise Picasso bead (A)
- 36 x 2-hole glass CzechMates bar opaque white
- 12 x seed beads 8/0 permanent finish matte galvanized starlight (B)
- 1.5g seed beads 11/0 permanent finish matte galvanized starlight (C)
- 5g seed beads 15/0 smoky gold bronze metallic (D)
- 2g seed beads 15/0 gold permanent finish (E)
- 1 gold-plated toggle clasp

## TOOLbox

- Beading needles #12
- Beading mat
- Beading thread One-G or Fireline 4lb.test
- Scissors

For everybody who likes to create something different using new beads and new colours! This easy yet eye-catching piece can be done within just a couple of hours.

**Step 1:** On 5' of thread, string 1(A), 1(B), 1 bar, 1(C), 1 bar, 1(C), 1 bar and 1(B) twice. Pass the needle once more through all the beads and tie a square knot, leaving a 2" tail. Pass through 1(A) and 1(B) and the top hole of the bar. See figure 1.



Figure 1.

**Step 2:** \*String 1(D), 1 bar, 1(D) and pass through the next bar. Repeat and pass through the next (B) bead. String 3 teardrops, skip the fire-polish and pass through the (B) and top hole of the next bar.\* Repeat from \* to \* once more. Pass through 1(D) and through the top hole of the next bar bead (from the second row). See figure 2.



Figure 2.

**Step 3:** \*String 1(C), 1(A), 1(C).\* Pass through the next bar (top hole), then pass through your beads to reach the opposite side and repeat from \* to \*. See figure 3.



Figure 3.

## SUPPLYshop

- Fire Mountain Gems and Beads  
[www.firemountaingems.com](http://www.firemountaingems.com) One Fire Mountain Way, Grants Pass, OR USA  
97526-2373 phone#(800) 355-2137
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Beyond Beadery, PO Box 460, Rollinsville, CO  
80474-0460 phone#800-840-5548
- Starman Beads [www.czechbeads.com](http://www.czechbeads.com)  
250 Center Park Way Sequim, WA 98382  
phone #360-683-3399

## time&money

Make in about  
90-120min for  
around £5





*I was always fascinated by great archaeological discoveries and even as a small child I enjoyed looking through my Father's books about history and art. This piece is inspired by one of my memories from those days.*







## DESIGNnote

- The central motif of this design can be used as a base for creating matching pieces, like earrings, a necklace or a pendant. It can also be incorporated in your personal creations.

## TOptip

- Try to use as long a thread as you can work with. You can weave it with ease between components, avoiding attaching a new thread this way.
- For earrings use the central motif following steps 1-3. Form a loop for an ear wire and attach a 6mm bead in the middle (not essential) and on the opposite side form a dangle using a pearl drop, a teardrop or any bead of your choice.

## BEADnerd

- I designed this piece while working with Starman TrendSetters group. Czechmates bar beads were a new kind of bead on the market (right from the factory) and I was so excited seeing them that I could not focus on anything else then but trying to find a nice home for them. That bracelet!

**Step 4:** Exit through the (B) after the fire-polish. \*String 15(D), 1(C), 1(A), 1(C) and 15(D). Pass the needle through the (B) before the fire-polish bead. Pass through your beads to exit after the fire-polish from the second row, and string 5(D). Pass through 3 beads from this small loop and string 3(E) to form a small picot. Pass through 2(D)\* and then through your beads to exit from the (B) after the next fire-polish bead. Repeat from \* to \*. See figure 4.



Figure 4.

**Step 5:** Pass through 5 seed beads from the big loop. String 3(E) and make a small picot by passing through the same seed bead from which you are exiting. Pass through the next 7 seed beads and string 3(E) to make another picot. Pass through the beads to exit the fire-polish bead and string 3 teardrop beads. Pass through the same fire-polish bead, then through the next 5 beads. String 3(E) and make another picot. Pass through 7 beads, string 3(E), make a picot and then weave through your beads to repeat this step on the opposite side. See figure 5.



Figure 5.

**Step 6:** Weave through the beads to exit a fire-polish from step 4. String 8(D) and pass the needle through 1 teardrop bead, below this fire-polish bead. String 8(D) and pass through the fire-polish again. Repeat this step on the opposite side. See figure 6.



Figure 6.

**Step 7:** Weave through to the beads from your original circle and, in the middle of this motif, attach a round 6mm bead by weaving through the bar beads, not the firepolish. See figure 7.



Figure 7.

**Step 8:** Weave through the beads to exit the middle teardrop bead on one edge. String 12(D), 1(C), 1(A), 1(C), 12(D) and pass through the same teardrop to form a small loop of beads. See figure 8.



Figure 8.

**Step 9:** Pass through 5(D) and string 3(E) then make a picot. Pass through 4(D), string 3(E) and form one more picot. Exit from the fire-polish and string 3 teardrops. Pass through the fire-polish once more to create a picot with the teardrops. Repeat to make picots on the opposite site of that loop of beads. Pass through your beads to reach the middle teardrop bead. See figure 9.





Figure 9.

**Step 10:** String \*2(D), 1(A), 1(B), 1 bar, 1(D), 1 bar, 1(D), 1 bar, 1(B)\* and 1(A). Repeat from \* to \* in reverse order and pass through the teardrop from which you started, to make a loop. See figure 10.



Figure 10.

**Step 11:** Pass on through the loop to exit from the top hole of the first bar bead. String 1(D), 1 bar, 1(D), pass through the middle bar, string 1(D), 1 bar, 1(D) and pass through the last bar – each time, pass through the top hole of your bar beads. Pass through the beads in the loop and repeat this sequence in the next bar bead section. See figure 11.



Figure 11.

**Step 12:** Pass through the beads to exit from the top hole of the first bar bead you added in step 11. \*String 1(C), 1(A), 1(C) and pass through the next bar bead.\* Weave through your beads, until you are exiting from the second (B). String 12(D), 1(C), 1(A), 1(C), 12(D) and pass the needle through 1(B), 1(A), 1(B) again to make a loop. Pass through your beads to reach the top hole in the next bar bead and repeat from \* to \*. See figure 12.



Figure 12.

**Step 13:** Exit from the fire-polish between the bar beads. String 5(D) and pass through fire-polish again, then through 3(D) from this small loop. String 3(E) and form a picot. Pass through the beads to reach the big loop of beads from the last step. Pass through 4(D) and string 3(E), then form a picot. Pass through 5(D) and string 3(E) then make another picot. Repeat this sequence in reverse to add the picots to the other half of the motif. See figure 13.



Figure 13.

**Step 14:** Weave through the beads and exit from the last fire-polish added. String 1 bar, 1(C), 1 bar, 1(C) and 1 bar. Pass through the fire-polish again, then through the top hole of the first bar. String 1(D), 1(A), 1(D) and pass through the second bar (top hole). String 1(D), 1(A), 1(D) and pass through the next bar.

**Step 15:** Pass through the beads and exit from the second bar bead. String 8-10(D), the first part of the clasp and pass through the same bar bead again. Repeat your thread path twice to strengthen your connection.

**Step 16:** Repeat steps 8-15 symmetrically on the other side of your central motif to complete the bracelet.

## COLOURwise

- 3x 6mm round glass beads metallic suede pink
- 24x 6/4mm glass teardrops chrome antique gold
- 24x 4mm round faceted fire-polish beads metallic suede purple
- 36x 2-hole glass CzechMates bar jet
- 12x seed beads 8/0 purple metallic iris
- 1.5g seed beads 11/0 smoky gold bronze metallic
- 5g seed beads 15/0 purple metallic iris
- 2g seed beads 15/0 smoky gold bronze metallic
- 1 gold-plated toggle clasp



SEEMORE

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Designed by  
Vicky Roberts



# mandala flower PENDANT

A multi-coloured, multi-layered pendant - perfect for any occasion.

## BEADstore

- 2g Miyuki Size 11 Delica beads (A)
- 3g Size 15 Seed Beads in colour 1 (B)
- 2g Size 15 Seed Beads in colour 2 (C)
- 3g Size 11 Seed Beads in colour 3 (D)
- 3g Size 11 Seed Beads in colour 4 (E)
- 9 x Kheops Par Puca Beads (F)
- 9 x 4mm Swarovski Crystals (G)
- 1 x 14mm Swarovski Rivoli
- 9 x 6mm Round Beads (H)

## TOOLbox

- Fireline 6lb.
- Needle

## SUPPLYshop

- The Bead Shop Liverpool – [www.thebeadshopliverpool.co.uk](http://www.thebeadshopliverpool.co.uk)

## time&money

Costs under  
£15 and takes  
about 2 - 3  
hours to make



**Step 1:** Start by picking up 36 (A). Tie a double overhand knot to bring them into a circle. See figure 1.



Figure 1.

**Step 2:** Weave through a couple of Delicas and pick up 1 (A). Miss the next (A) in your circle and go through the one after. The Delica you just picked up will sit on top of the Delica you missed out (peyote stitch). See figure 2.



Figure 2.

**Step 3:** Keep working in Peyote stitch all the way around the circle. This will give you 3 rows of (A) beads. A top (outside), middle and bottom (inside). See figure 3.



Figure 3.

**Step 4:** Weave through to the inside row of Delicas and pick up 1 (B). Go into the next (A) on the inside row. Continue this pattern to add (B) beads all the way around the circle. Once at the end, step down into the first (B) you added in this step. See figure 4.



Figure 4.







## DESIGNnote

- You could add a drop bead or fringing to this piece to add extra dimension.

**Step 5:** Pick up 1(C) and go through the next (B) in your circle. Keep repeating this all the way around and then weave out to the outside row of (A) beads. See figure 5.



Figure 5.

**Step 6:** Pick up 1(B) and pass through the next (A) on the outside row. Repeat this all the way around the row. At the end, step up into your first (B) and place the Rivoli in the bezel. Pull tightly to hold the Rivoli in place. See figure 6.



Figure 6.

**Step 7:** Pick up 1(C) and pass through the next (B). Repeat this all the way around the circle. Pull the tension really tight to ensure your Rivoli does not fall out. Weave your way to the middle row of Delicas. See figure 7.



Figure 7.

**Step 8:** Pick up 3(D) and go through the next (A) along on the middle row. Pick up 1(D) and go through the next Delica on the middle row. See figure 8.



Figure 8.

**Step 9:** Repeat step 8 all the way around the outside of the circle until you have an alternating pattern of picot beads and single beads. Come up through the first 2(D) in your first picot. See figure 9.



Figure 9.

**Step 10:** Pick up 1(D), 1(F), 5(D) and come back down through the unused hole of the Kheop (this will put a little arc above the point of the Kheop). Pick up another (D) and go through the next middle bead of a picot from the previous round. See figure 10.



Figure 10.

**Step 11:** Repeat step 10 all the way around the circle. See figure 11.



Figure 11.

**Step 12:** Weave your way around until you are coming out of the side hole of a Kheop. Pick up 1(H) and pass down through the side hole of the next Kheop along. See figure 12.



Figure 12.

**Step 13:** Come back up through the next hole in the same Kheop and repeat step 12 (there will be a little bit of thread showing on the underside of the Kheop, but that will be covered later). Continue all the way around. Weave your way through to the first bead of a set of 5(D) in the arc above the Kheop. See figure 13.



Figure 13.

## TOptip

- Don't put the bezel on your finger as you bead the inside as this will make it loose and the Rivoli will fall out.
- Don't worry if the pendant is a bit wavy. Flowers are rarely flat.
- For colour inspiration go to Pinterest and search for mandala. The more colours the better!



**Step 14:** Pick up 8(B), jump the (H) and go down through the first (D) in the set of 5(D) over the next Kheop. Weave your way through to the last bead in this same set. Repeat this step all the way round the circle. You should now have sets of 8(B) over every round bead. Weave through until you are coming out of a bottom hole of a Kheop. See figure 14.



Figure 14.

**Step 15:** Pick up 1(E), 1(G), 1(E). The top row of Delicas should be visible on your bezel. Go into the Delica that is facing the Kheop you're coming out of. See figure 15.



Figure 15.

**Step 16:** Pick up 1(E) and go into the crystal. Pick up 1(E) and go up through other hole in the same kheop. See figure 16.



Figure 16.

**Step 17:** Weave through the round bead and down into the next kheop to repeat steps 15 and 16. Continue all the way around the circle. When you reach the end you need to be coming up out of an (E) that is attached to the bezel. You will also find that by going into the Delicas in front of the Kheops, you are missing every other Delica in the row. See figure 17.



Figure 17.

**Step 18:** Pick up 2(E) and go down into the first (E) of the next set of two. Come up the next (E) - you do not need to weave through the Delica again. See figure 18.



Figure 18.

**Step 19:** Continue step 18 all the way around. When back at the beginning, come up out of the first bead of a set of two you added in step 18. See figure 19.



Figure 19.

**Step 20:** Pick up one (E) and go down into the next bead from the set of two. Weave up to the next set of 2(E) and continue all the way around the circle. See figure 20.

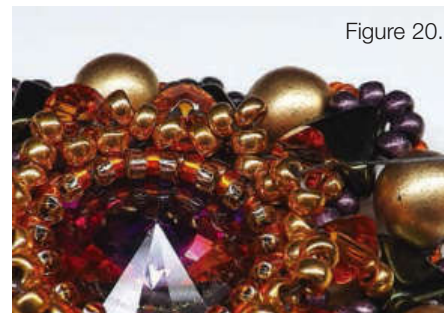


Figure 20.

**Step 21:** Weave through to an arc over the Kheop and come out of the middle 11/0. Pick up 7(D) and go back through the bead you are exiting, moving in from the opposite side. See figure 21. Reinforce your loop and finish off any threads to complete your Mandala. ~



Figure 21.



### "Inspiration"

- I love all the zentangle mandala pictures I keep seeing and really wanted to recreate this in beads.

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See page 65 for full show details



# BEAD stash

## Great British Bead Off winners

We will be giving a full report of the Great British Bead Off winners in issue 66, but for now, the whole team at Bead and Jewellery would like to say a big thank you to everyone who entered. You gave us some amazingly creative and skilled beads that made it very difficult to pick winners!

### The public vote winners were:

Seed Beads: Laura Irenze with 'Flower Ball'

Other Beads: Ceri Matthews with 'Buzzing Time'

Polymer Clay Beads: Helen Llewellyn with 'Casa Kharaz'

### The editor's choice winners were:

Amanda Crago with 'Coily Wire', Sian Nolan with 'Zing and Sparkle', Neena Shilvock with 'Love Affair', Sylvia Fairhurst with 'Crystal Pear Drop Opal' and Justine Gage with 'A Pinch of Spring'.

*The*  
**GREAT BRITISH  
BEAD OFF**

You can still view the entire gallery of entries at [www.beadmagazine.co.uk/competition/index.asp](http://www.beadmagazine.co.uk/competition/index.asp)

## Preciosa Twin Roller beads

Firemountain Gems is now stocking this new range of twin hole beads from Preciosa. The Twin Roller Bead can be used as spacer beads or combined with other multi-holed beads to create interesting new design possibilities. Available from [www.firemountaingems.com](http://www.firemountaingems.com)



## Tropical Punch

John Bead would like to invite you to take a fantasy trip to a faraway land, inspired by the colours and flavours of Brazil. The company has introduced a completely new collection including Lucite flowers, chain, round and teardrop beads, three dimensional flowers, filigree components and sliders. They have also sourced a unique retro rhinestone flower maker with components and polyester pipe. If you would like to find out more, pop over to their gallery at [www.dazzle-it.com/tropical-punch.html](http://www.dazzle-it.com/tropical-punch.html)

## Sian's needle cases



This book shows you how to create little pieces of art from wooden needle cases, glass beads, needle and thread. If you need a needle case for daily use, want one for decoration or wish to make a gift for a friend, you will find just the right design in Sian's Needle Cases. Illustrations accompany the easy step-by-

step instructions, and exact materials are listed to ensure success. The 20 delightfully quirky projects include a wide range of designs for lots of beading fun.

Visit: [www.Creanon.de](http://www.Creanon.de) Email: [Info@Creanon.de](mailto:Info@Creanon.de)

## Fabulous findings!

Continuing their range of 'options' Tierracast are introducing four more 2mm Ball Chain finishes and two new colours of Niobium finish ear wires. To find out more, visit [www.tierracast.com](http://www.tierracast.com)



# bookshelf

There are so many books to choose from in the world of beading and jewellery making. Every week new books arrive in the Bead office; take a look at some of the latest arrivals.

## ADVANCED CHAIN MAILLE JEWELRY WORKSHOP

by Karen Karon

This lovely book is most definitely aimed at those who are already experienced at making chain maille jewellery. Some of the weaves are based on more basic techniques from an earlier book by Karen, so she has included a handy summary of the information you will need in order to develop these basics, but this assumes you are already used to working with jump rings. Karen has introduced a number of more advanced chain maille techniques and weaves, which she then goes on to use to make beautiful jewellery. The book is divided into sections, each of which introduces a new weave, with clear illustrated diagrams to demonstrate the techniques. Karen then offers a few projects with each new weave, but the book is primarily technique focused. It is clearly written and will soon have you creating very ornate jewellery.

ISBN: 9781620336595. Price \$26.99.  
Published by Interweave. Available from [www.amazon.com](http://www.amazon.com)

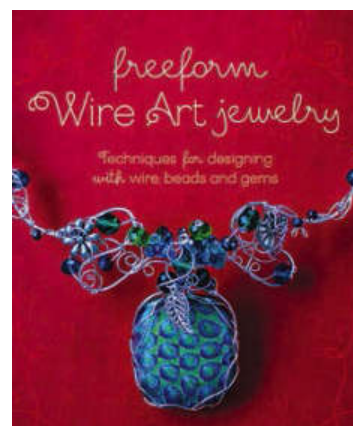


## FREEFORM WIRE ART JEWELRY

by Gayle Bird

If you have ever been tempted to try your hand at wire jewellery, then this is a great book to get you going. Gayle starts with a comprehensive introduction to the tools and materials with which you will be working. The second section moves on to a clear guide to the various wirework techniques you will be using. The focus of this book is freeform, so although you will be using specific techniques to create coils, the spirit remains quite free. The bulk of the book is taken up with projects to make earrings, bracelets, necklaces and pendants, combining wirework with beads and gems. All the projects are clearly explained with step-by-step photos and range in difficulty level.

ISBN: 9781440241338. Published by FW Media. Available from [www.amazon.com](http://www.amazon.com). Price £16.99



## CHAIN MAIL + COLOR

by Vanessa Waliko

This book does just as the title suggests, giving you twenty beautifully colourful projects made using chain mail techniques. Vanessa starts with a handy introduction to the materials and techniques you will be using. If you already know Vanessa's work then you will recognise her signature style in all the projects.

They range from bracelets

to necklaces and earrings and use bold coloured aluminium scales and disks, combined with jump rings. The projects are all clearly illustrated with step-by-step photos and they range from simpler to more advanced projects. To finish, there is a truly inspirational gallery that shows just what can be achieved with these materials.

ISBN: 978-1-62700-123-6. Price \$19.99. Available from [www.amazon.com](http://www.amazon.com)







'Siren's Bauble Bracelet' featuring Sueded Gold™  
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